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EARLY KEYBOARD MUSIC

A Collection of Pieces written for
the Virginal, Spinet, Harpsichord,
and Clavichord

Edited by
LOUIS OESTERLE

With an Introduction by
RICHARD ALDRICH

IN TWO VOLUMES

Vol. I: 65 Pieces — Library Vol. 1559

Vol. II: 57 Pieces — Library Vol. 1560

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DOMENICO SCARLATTI

Introductory

THE pieces in this collection were all written for those predecessors of the modern pianoforte known as the virginal, harpsichord, spinet, clavichord, clavier, clavecin, and by still other names. There are two classes of instruments included here. One is of the type represented most distinctively by the spinet or harpsichord. In these the string was plucked or twanged by a little slip of crow-quill projecting from an upright wooden bar fixed upon the further end of the key, the depression of which raised it toward the string. The other class is exemplified by the clavichord, in which the string was struck full by a "tangent" or upright blade of brass attached to the further end of the key, and continuing its pressure on the string as long as the key was held down. The clavichord was a small instrument, very intimate in its character, and giving forth a delicate, sweet, expressive tone scarcely audible across the room—solely an instrument for the privacy of the home. The virginal, spinet and harpsichord were different forms of the same kind of instrument, the first two being small and portable, frequently without legs or supports, and rectangular or trapezoidal in shape. The harpsichord was larger in size, more powerful in tone, and was universally employed in public performance. The sound of the harpsichord had a certain silvery, shimmering quality, in a way brilliant, but entirely incapable of accent.

The earliest music for keyed instruments was intended indiscriminately for the organ or the *clavier* (to use a term applicable to all the instruments just described), and was, in the very beginning, but a transcription for them of vocal music. When composers began to write specifically for the keyed instruments, they followed closely the form and texture of the choral music of the church and the secular music based upon its style—the only kind of composition much considered by professional musicians till towards the end of the sixteenth century. By that time composers had begun to feel that the flowing vocal style with its long-sustained tones and intricate counterpoint was not the one best adapted for instrumental use. There began a drift toward emancipating instrumental music from this dependence, and a groping for a style that should give play

to the peculiar aptitudes and characteristic expression of the keyed instruments. It was a very gradual and tentative movement.

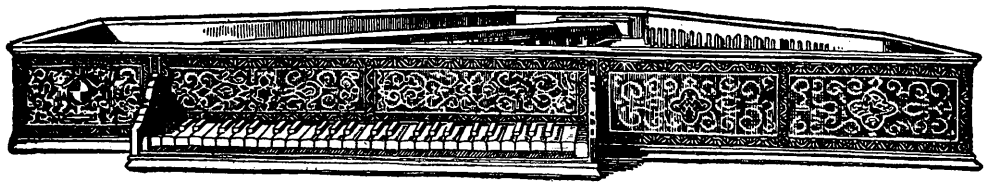
The first clavier-music that showed a characteristic physiognomy consisted of arrangements of songs and dances. In this direction composers found the line of least resistance in developing rhythmic, melodic and formal elements, that constituted so small a part of the contrapuntal choral music. New effects of brilliancy in the use of scales, passage-work and repeated notes were devised, to which the mechanism of the clavier especially lent itself.

The earliest attempts in the newer forms, in Germany and Italy, even by men whose names are important in the history of music, are so archaic in manner that they possess little more than an historic interest at the present day. In their crudest shape, such attempts date from about the middle of the fifteenth century. By the middle of the sixteenth, there had been a remarkable development of virginal-music, especially, in England; and there we see this branch of instrumental composition first take on form and substance.

Dance-forms, and melodies with ornate variations, are the chief materials with which the clavier-composers of this period worked. A great number of dance-movements native to different peoples had become the common property of musicians throughout Europe. There was the *Pavana, Pavane,* or Pavan, in common time; "a kind of staide musicke," as Thomas Morley quaintly describes it in his "Plaine and Easie Introduction to Practicall Musicke" (first published in 1597), "ordained for graue dauncing." "After every pavan we usually set a galliard," he continues;—the *Galiardo* or *Gagliarda* in triple time, "lighter and more stirring." There was the "Jigg," which in England had come to mean any dance of lively rhythm, having lost the special characteristic of triple time required in the Italian *Giga,* the French *Gigue.* The "Almand" was, of course, as its name shows, of German origin—*Allemande;* it was in duple time, also a lively dance. The *Chaconne, Ciaconna* or Chacone was a slow and ceremonious dance in triple time, its main characteristic as a musical form being a very short theme in the bass continaully repeated, upon which was founded a series of variation, in the treble. This device, known as "divisions" (variations) upon a "ground bass," was a favorite one with the early English composers. The *Sarabande,* said to be of Spanish origin, was another slow and stately dance in triple time.

Besides dances, composers of this period occupied themselves with Fantasias, Preludes, Toccatas, and Variations. The Toccata was one of the earliest specifically instrumental forms. It had no well-defined requirements; but one of its obvious features was a flowing movement, often regularly recurring figures, frequently of rapid running passages, with little decided melodic character; thus, like the Fantasia and Prelude, it was in the nature of a brilliant improvisation. In the Variation was soon found a medium for the development and display of the composer's ingenuity and the executant's technical facility; and it was considered appropriate to many of the dances just described.

When composers came to perceive the value of the artistic balance and contrast to be obtained by grouping together dances of different tempos, rhythms and character, grave and gay, the Suite came into being. There was no definite rule, even in the latest and lightest development of the Suite, establishing the kind and order of the movements to be



used; and in the earliest examples we find an infinite variety. However, the Suite was always in the same key throughout. By the beginning of the seventeenth century some general principles of choice and arrangement were currently accepted: with or without a Prelude, the Suite was often constituted of an Allemande, a Courante, a Sarabande and a Gigue, in the above order; but sometimes other movements were employed.

"Sonata" is a word occurring in the remotest periods of instrumental art; but the thing which it now describes attained its modern form only after long development through manifold experimentation. As used here, the term denotes a succession of short movements of contrasted character.

William Byrde, the first musician whose name appears in this Collection, was not only one of the founders and chief lights of the English school of "virginalists," but also a composer of ecclesiastical choruses in the old contrapuntal manner. The date of his birth is

uncertain, but is put between 1538 and 1543. He was a pupil of Thomas Tallis, one of the foremost English ecclesiastical composers of the sixteenth century; and Byrde's music shows the strong influence of the vocal style. He was organist at Lincoln Cathedral, and then Gentleman of the Chapel Royal, in the records of which, upon his death in 1623, he is styled "A father of Musicke."

JOHN BULL, another of the most distinguished English writers for the virginal, was, like Byrde, an organist and a composer of vocal church-music, as well as a Gentleman of the Chapel Royal. He was the most eminent virtuoso on the virginal, the Liszt of his time, famed in England and on the Continent. Born about 1563, he was educated in Queen Elizabeth's Chapel under William Blitheman, a noted organist; and became the first Gresham professor of music at Oxford. In 1613 he went to Brussels, entering the service of Archduke Albert, as organist; later to Antwerp, where he was organist of the Cathedral.

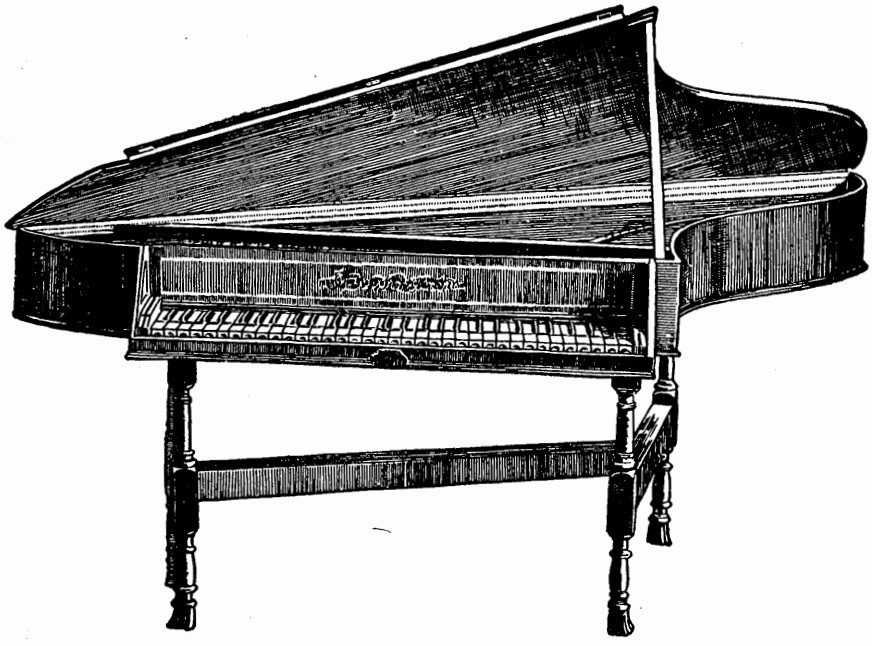
ORLANDO GIBBONS was born in Cambridge in 1583, of a noted family of musicians, and, like the other virginal-composers, was highly distinguished as an organist. In that capacity he received an appointment, in 1604, to the Chapel Royal, and in 1623 to Westminster Abbey. He composed much church-music; his first virginal-music was published in 1610, and the following year he joined Byrde and Bull in the publication of the famous virginal-collection entitled "Parthenia."

JOHN BLOW came upon the scene after the art of music in England had been crushed and many of its leading practitioners dispersed by the Civil War and Puritan domination. Born in 1648, he was among the first to join the reëstablished Children of the Chapel Royal after the Restoration. While yet a chorister, he tried his hand at composition, and attained no mean eminence in the eyes of his contemporaries through his church-music and as an organist, in the latter capacity occupying some of the most prominent positions in the kingdom.

HENRY PURCELL was born in 1658, the son of a Gentleman of the Chapel Royal, who was also chorister in Westminster Abbey; and himself became a chorister there in his sixth year. He, too, began his career as a composer while still a singing-boy, and came under the instruction of Blow, whom he displaced as organist of the Abbey a few years later. His compositions, which he poured forth ceaselessly during his short life of thirty-seven years, are principally ecclesiastical and dramatic; but his instrumental music has a special significance, aside from its own inherent value, as indicating the growing pre-

dominance of Italian and French taste in England. Purcell deliberately submitted himself to its influence. He ventured upon many new and bold harmonic combinations, and left instrumental, as well as all other kinds of music, in a more highly organized and advanced stage because of his labors. His career marked the climax of the British school of music, and after his death it progressed no further.

GIROLAMO FRESCOBALDI was the earliest influential instrumental composer of Italy. Born at Ferrara in 1583, he discovered, like most who have reached great distinction

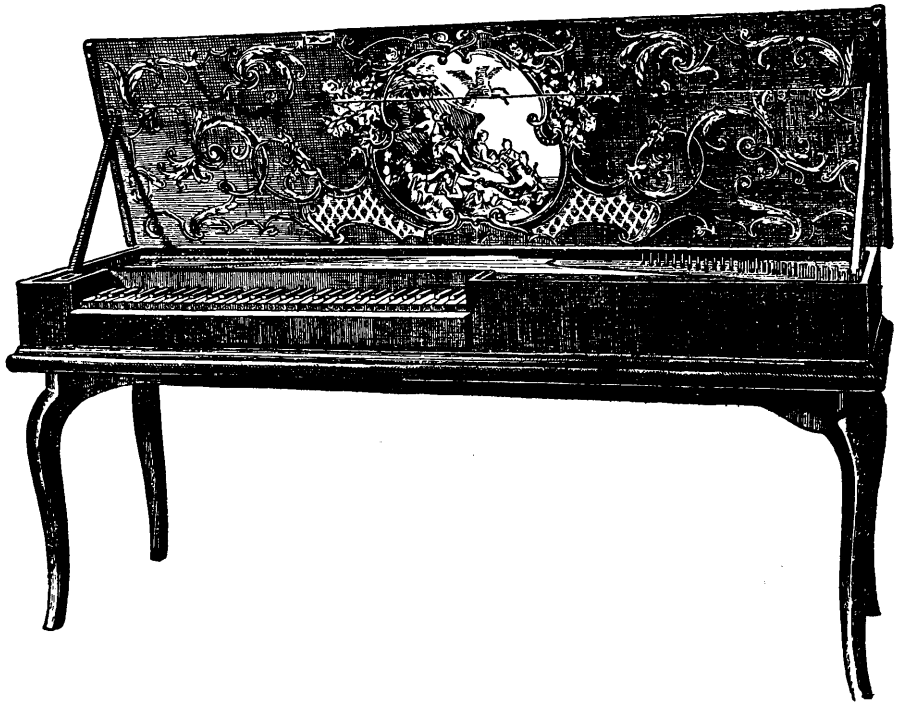


in music, precocious genius. He studied under eminent teachers, heard much music on his travels, and as an organist filled some of the most important posts in Italy, where he was renowned as a virtuoso. He adhered to the principles of the old contrapuntal art, unmoved by the innovations of the Florentine musico-dramatic reformers in the early seventeenth century. The majority of Frescobaldi's clavier-compositions are developments of the Toccata, Fantasia and dance-forms; it was he who first composed fugues possessing all the structural features that belong to such works.

BERNARDO PASQUINI was the most potent influence in Italian music that appeared in the half-century following Frescobaldi. To him, indeed, belongs the credit for developing

instrumental composition from the point to which that master had carried it. He was one of the original emancipators of the clavier from the organ, and one of the first to find a proper and characteristic clavier-style. Born in 1637, he became organist of a church in Rome, and later chamber-musician to Prince Borghesi. He was also one of the best-known harpsichord-players of his time. He died in 1710, at Rome.

DOMENICO SCARLATTI, whose name closes this period of Italian clavier-music, brings us a long step towards modern principles and modern style. The son of the famous operatic



composer, Alessandro Scarlatti, he was born at Naples in 1683, and began his career as an opera-composer; later he became chapel-master at St. Peter's in Rome. Clavier-playing early claimed his chief attention, and won him the highest distinction. Going to Lisbon in 1721, he was appointed court cembalist; and after returning to Naples, was called to Madrid in a similar capacity. In 1754 he went back to Naples, where he died three years later. His clavier-pieces show great strides in developing the technique and style of the clavier. Most of them are in one movement and free forms, called by Scarlatti himself "Esercizi" (as the English called similar pieces "Lessons"). There are dances of all sorts,

Studies, Preludes, Toccatas, Sonatas (in the earlier sense of the word), and a few Fugues. The most famous of these last is the "Cat's Fugue," so called from a legend to the effect that the unusual succession of intervals in the theme was suggested by a cat walking over the keys of the harpsichord,—a legend that, like most of its kind, has no basis in fact.

Scarlatti's pieces made greater demands upon the player than any music written previous to that time. They required the full and independent use of all the fingers, the power of trilling equally with all, striking the same key with different fingers in quick succession, the use of both hands one after the other in rapid passages, the crossing of the hands, and freedom of the wrist for the brilliant and accurate execution of runs in thirds, sixths and octaves.

JOHANN JAKOB FROBERGER was the greatest of Frescobaldi's pupils, the one who did most to spread his influence in Germany, and one of the earliest important composers for the clavier in that country. Born in the opening decade of the seventeenth century—the exact date is uncertain—the son of a musician, he was taken to Vienna to serve as a boy-singer. Afterwards he became court organist there, and was sent by the emperor to Rome for study under Frescobaldi. His compositions include Toccatas, Fantasias and other free forms, and many suites of dances, in which he contributed potently toward a freer and more expressive style for the clavier. He was the first of the Germans to employ the graces and ornaments—turns, shakes, mordents, etc.,—of the French style.

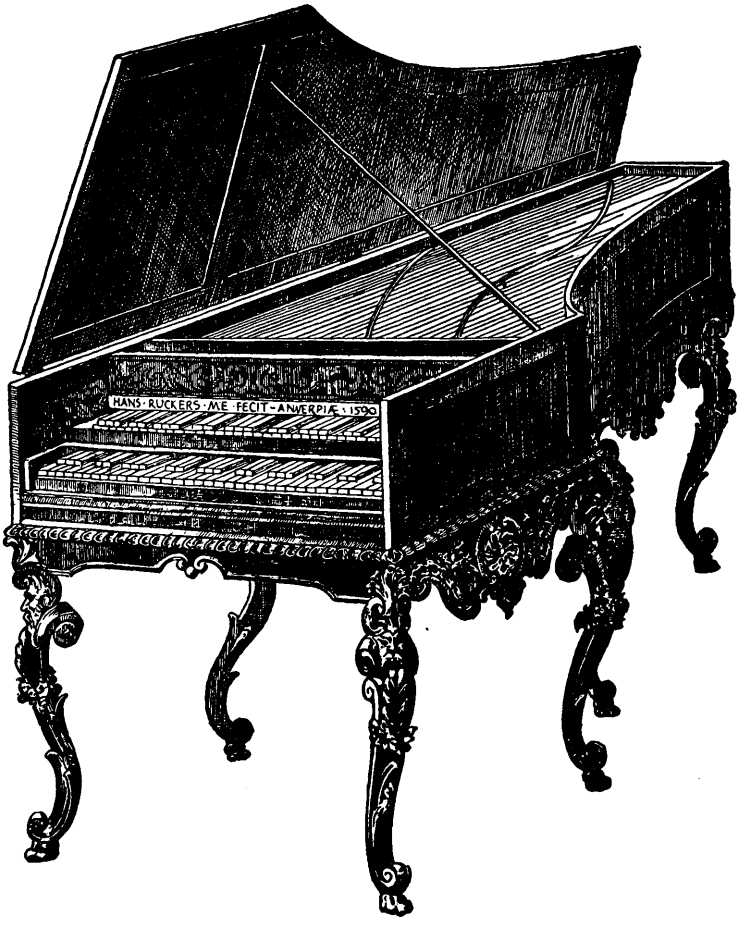
JOHANN CASPAR KERLL, born in Saxony in 1627, also a choir-boy in Vienna, studied in Rome under Carissimi, and thereafter occupied various posts as *Kapellmeister* and organist at Vienna, Munich and Prague. Frescobaldi's influence is observable in his works for clavier and organ, though he made many original experiments in chromatics.

DIETRICH BUXTEHUDE'S works mark the culmination of North German art before Bach, upon whom he had no little influence. Born in Denmark in 1637, he became the most distinguished organist of his time, and most of his works are for the organ.

JOHANN PACHELBEL was a larger figure in the Germany of the late seventeenth century than his present fame would indicate. He, too, was greatly admired by Bach; and many composers, including Bach himself, Händel, Buxtehude, even Mozart, did him the honor of appropriating some of his fugal themes. He was born at Nuremberg in 1653; became assistant-organist to Kerll at Vienna; and later won fame of his own in the organ-lofts of numerous North German cities. He died in Nuremberg, in 1706.

Introductory

JOHANN KUHNAU was one of the most interesting personalities in the musical world of his time. Born in the Harz Mountains in 1667 (some say 1660), he studied in Dresden, and became organist of the famous church of St. Thomas at Leipzig, cantor of the school connected therewith, and musical director of the University, where he was Johann Sebastian Bach's immediate predecessor. Among his clavier-compositions are many Suites and Sonatas; in the latter his work is of special importance, as developing upon the clavier the possibilities of the Sonata in its modern sense, it having previously been cultivated only as a form of concerted music.



FRANZ XAVER MURSCHHAUSER, born near Strassburg in 1670, studied with Kerll, and was strongly influenced by him. He spent most of his life as organist in Munich.

JOHANN MATTHESON earned distinction in his day not only as a composer, but also as a critic, theorist and essayist of independent and advanced ideas, and in youth as a singer and clavier-player. For some years he was secretary to the English legation at Hamburg, and later *chargé d'affaires*. He was born in that city in 1681, and lived there all his life. An admirer of Kuhnau, much of his music shows the latter's influence.

GOTTLIEB MUFFAT leads us back again to South Germany and its school. He was born in Passau in 1690, the son of Georg Muffat, one of the most important clavier-

composers of the preceding generation, and was taught by him and later by Fux, the famous Viennese theorist. Appointed court organist at Vienna in 1717, he continued in the post forty-seven years. He died in 1770. His numerous clavier-works consisted largely of dances of every description, in which the French influence then in the ascendant in Germany, more especially Couperin's, is clearly apparent.

In France, clavier-composition began with dance-music, imitation of the vocal style having played little part in French instrumental music. Even in the earliest attempts at opera, the strongly marked and characteristic rhythms of dance-forms had appealed most forcibly to French composers, and continued to do so for many years.

JACQUES CHAMPION DE CHAMBONNIÈRES is recognized as the founder of the French school of *clavecinistes;* the one who effected a complete and final severance between music for the clavier and that for the organ, and attained a style truly characteristic for the former. A feature of his music was the lavish use of the *agrémens*, or ornamental flourishes, which were destined to gain an ever-increasing importance. Another was his use of fanciful titles—mythological, idyllic, pictorial, even personal. Chambonnières was born about the beginning of the seventeenth century (the date is not certain). He played both organ and clavier, but the latter with special genius, which won him the appointment of *claveciniste* to Louis XIV.

Among his pupils, the most distinguished was JEAN-HENRI D'ANGLEBERT, born about 1628 in Paris, who also became *claveciniste* to the Grand Monarque.

LOUIS COUPERIN was another; born in 1630, he became a pupil of Chambonnières while still a boy, and one of the chief representatives of that master's school of composition.

JEAN-BAPTISTE LULLY (1633–1687), a Florentine by birth, but brought to Paris as a boy, is chiefly known as an opera-composer, occupying as such one of the most conspicuous niches in the history of French music.

JEAN-BAPTISTE LŒILLET, born at Ghent in the second half of the seventeenth century, was a flutist by profession, and wrote ensemble-music for that instrument. He also taught flute-playing in Paris and London, amassing much money thereby. As a *clavecinist*e he played on and composed for the harpsichord.

FRANÇOIS COUPERIN, called LE GRAND, the greatest of all French composers for the clavier, was an original and powerful master whose influence became potent in Germany, strongly affecting even Johann Sebastian Bach. A nephew of Louis Couperin, and born

in Paris in 1668, he was an organist, serving King Louis XIV in that capacity, and likewise one of the most skilful of harpsichordists. His compositions are all for the harpsichord, and written in the form of Suites, or "Ordres," as he termed them. The several numbers of each Suite are based on dance-forms, which he transmuted into little pieces of picturesque program-music, each with its own title. "In the composition of these pieces," he writes in one of his prefaces, "I always have a definite idea in mind: the titles correspond to these ideas." Each is, he explains, a kind of portrait; not only persons are thus represented, but moods and emotions as well as objects and incidents. Couperin set a high value on his *agrémens*, which occur in almost every measure of his music, and for which he devised an elaborate system of signs. He also laid stress on systematic fingering, and published a book on the subject, "L'Art de Toucher le Clavecin."

JEAN-PHILIPPE RAMEAU is the last representative of this period of French clavier-music. Born in 1683, he travelled in Italy, became harpsichord-player to an Italian operatic company, won distinction as an organist, and published theoretical writings on music which gained him great fame. He wrote numerous pieces for the harpsichord, mostly in the form of Suites of the kind developed by Couperin, though the influence of Scarlatti makes itself felt in them. He died in 1764.

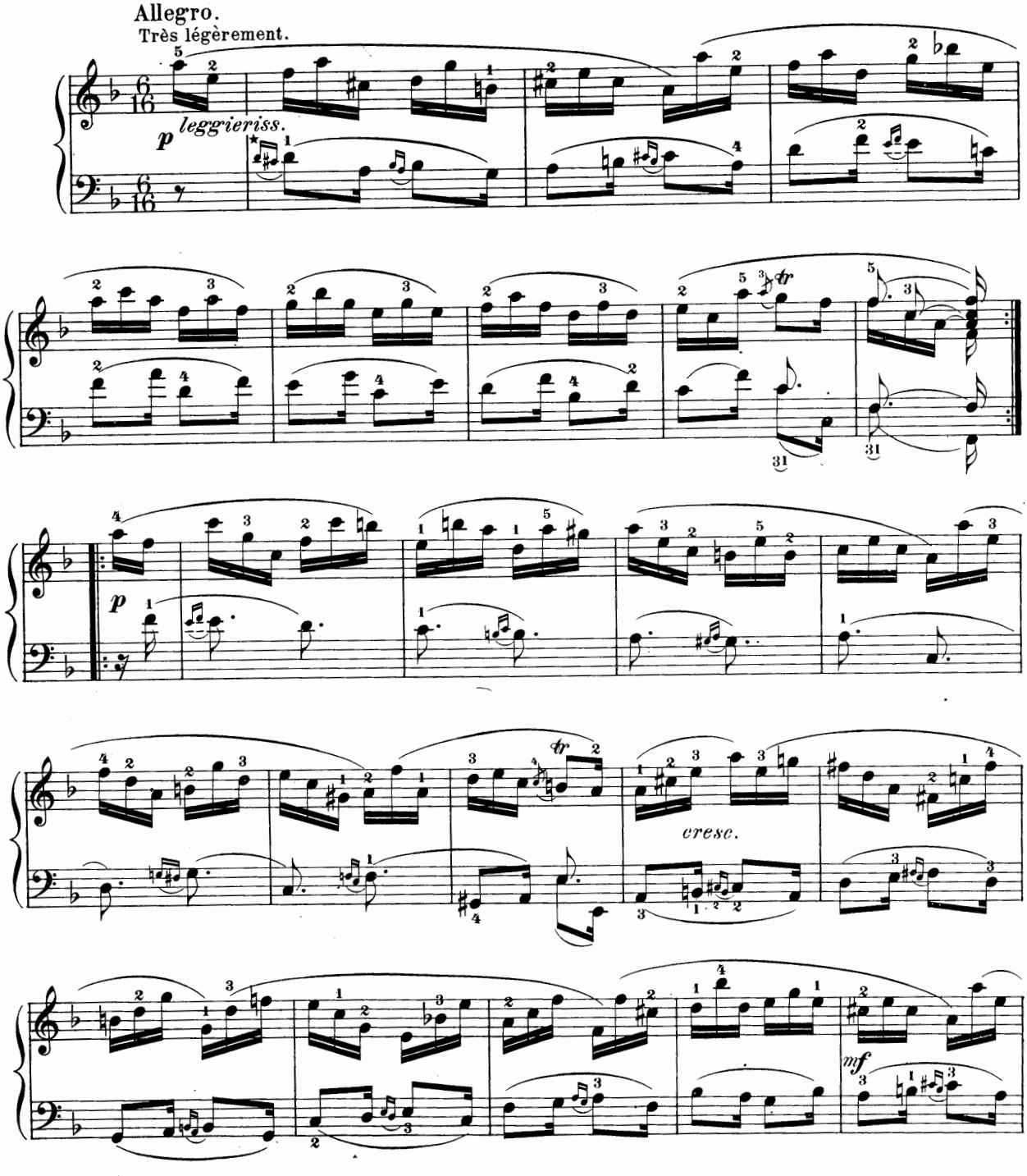
RICHARD ALDRICH

EARLY KEYBOARD MUSIC

Vol. II

François Couperin.
(1668-1733.)

Les Papillons.



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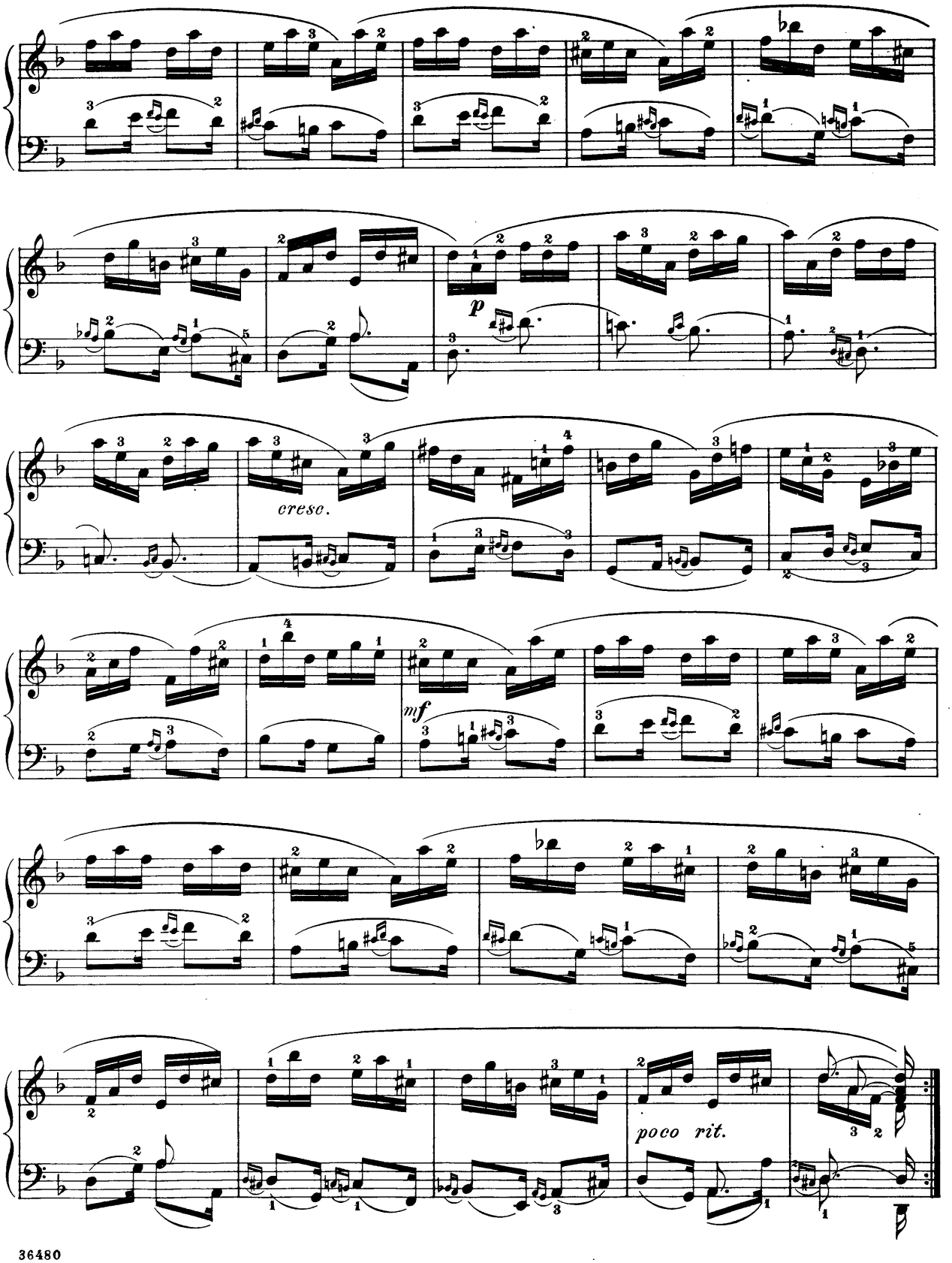
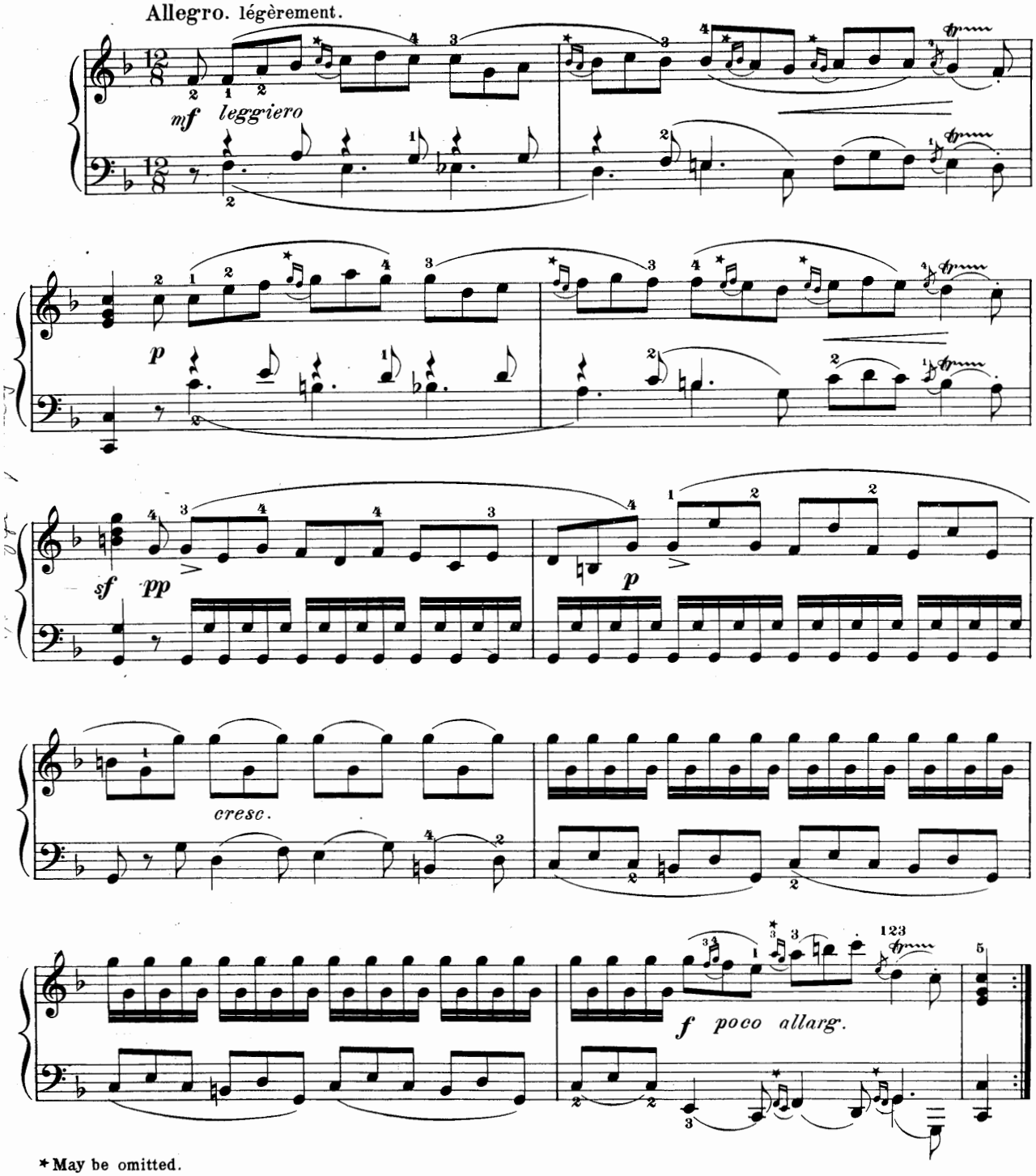

p
cresc.
mf
poco rit.

-F. Couperin.-

Le Réveille-Matin.

Rondeau.



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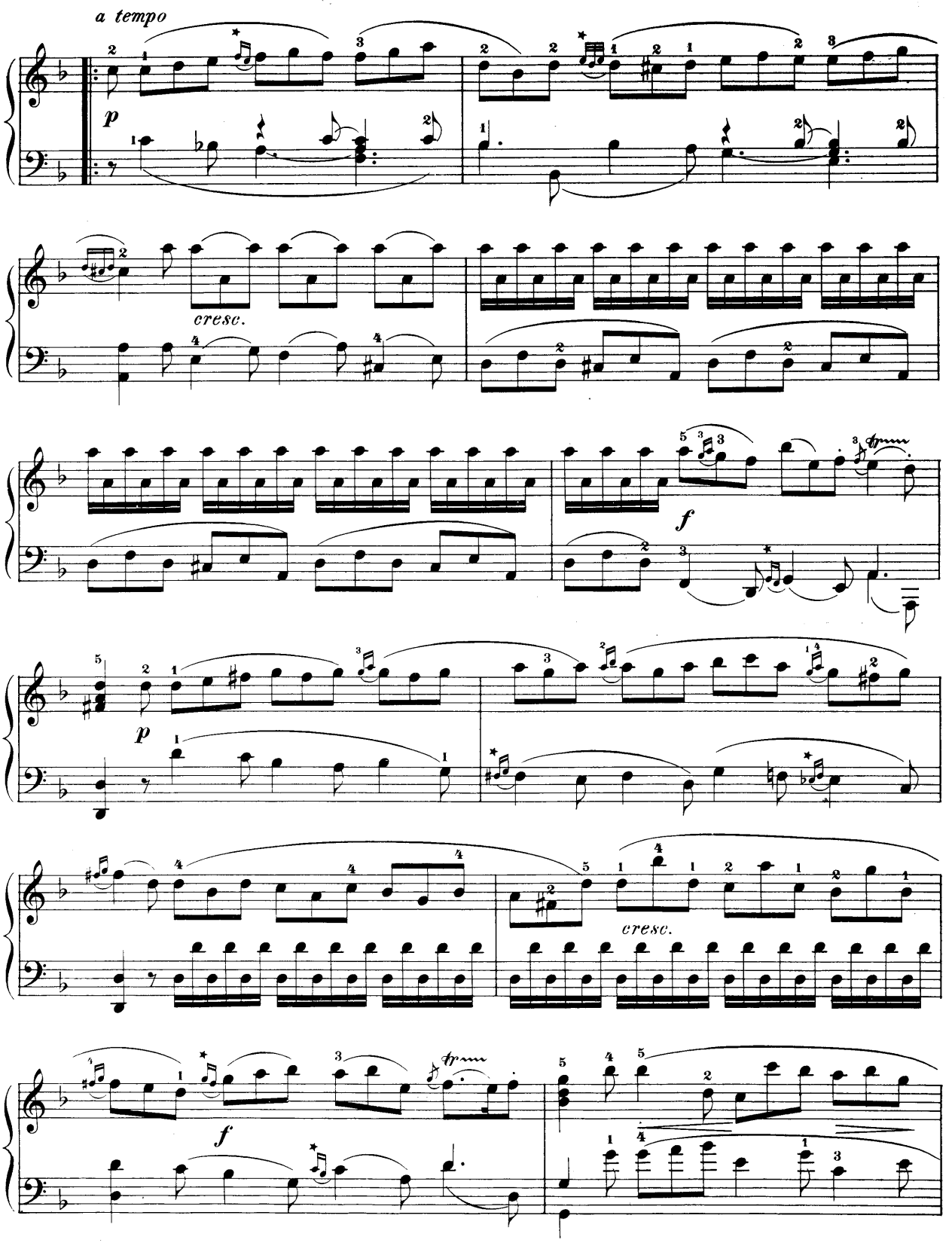
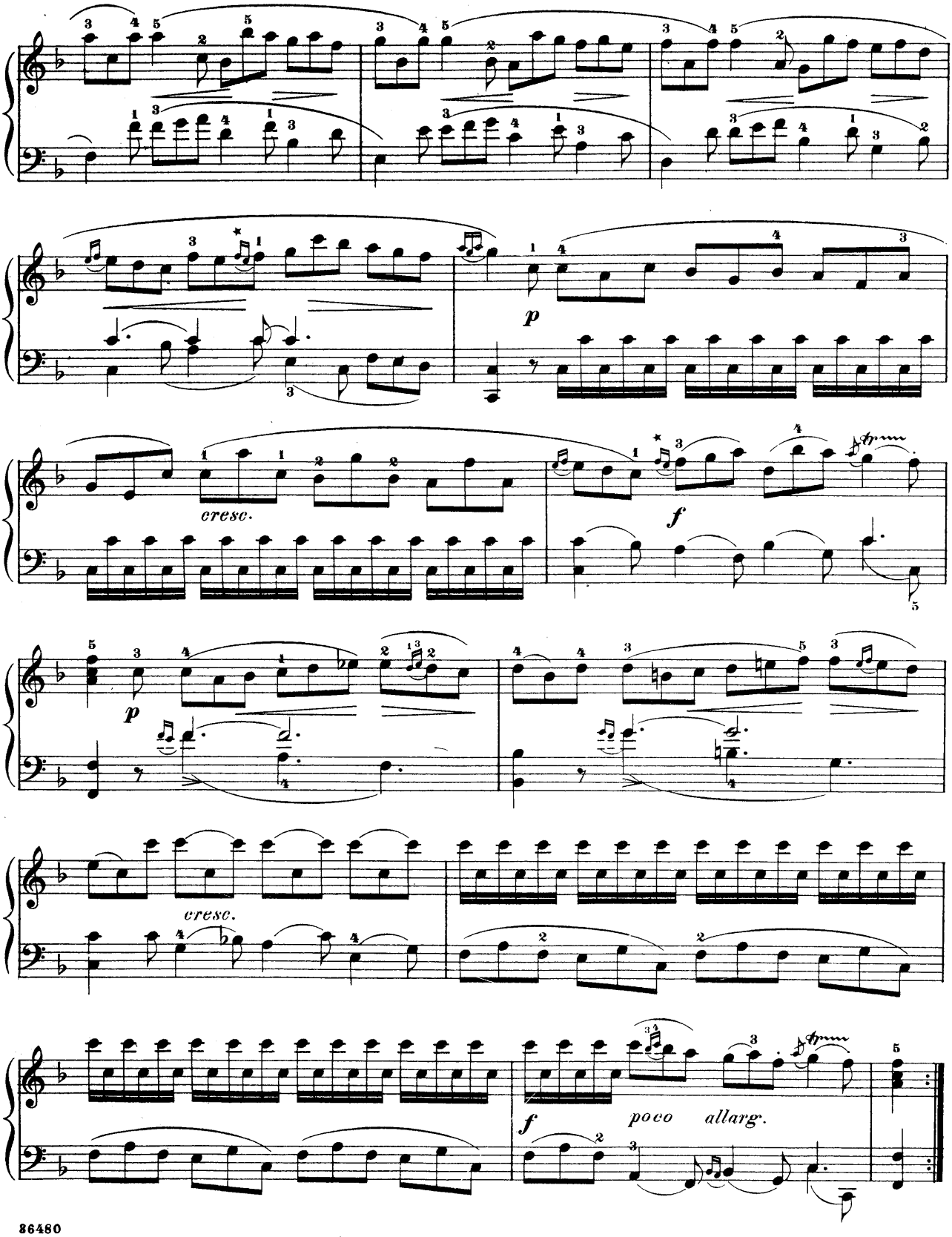
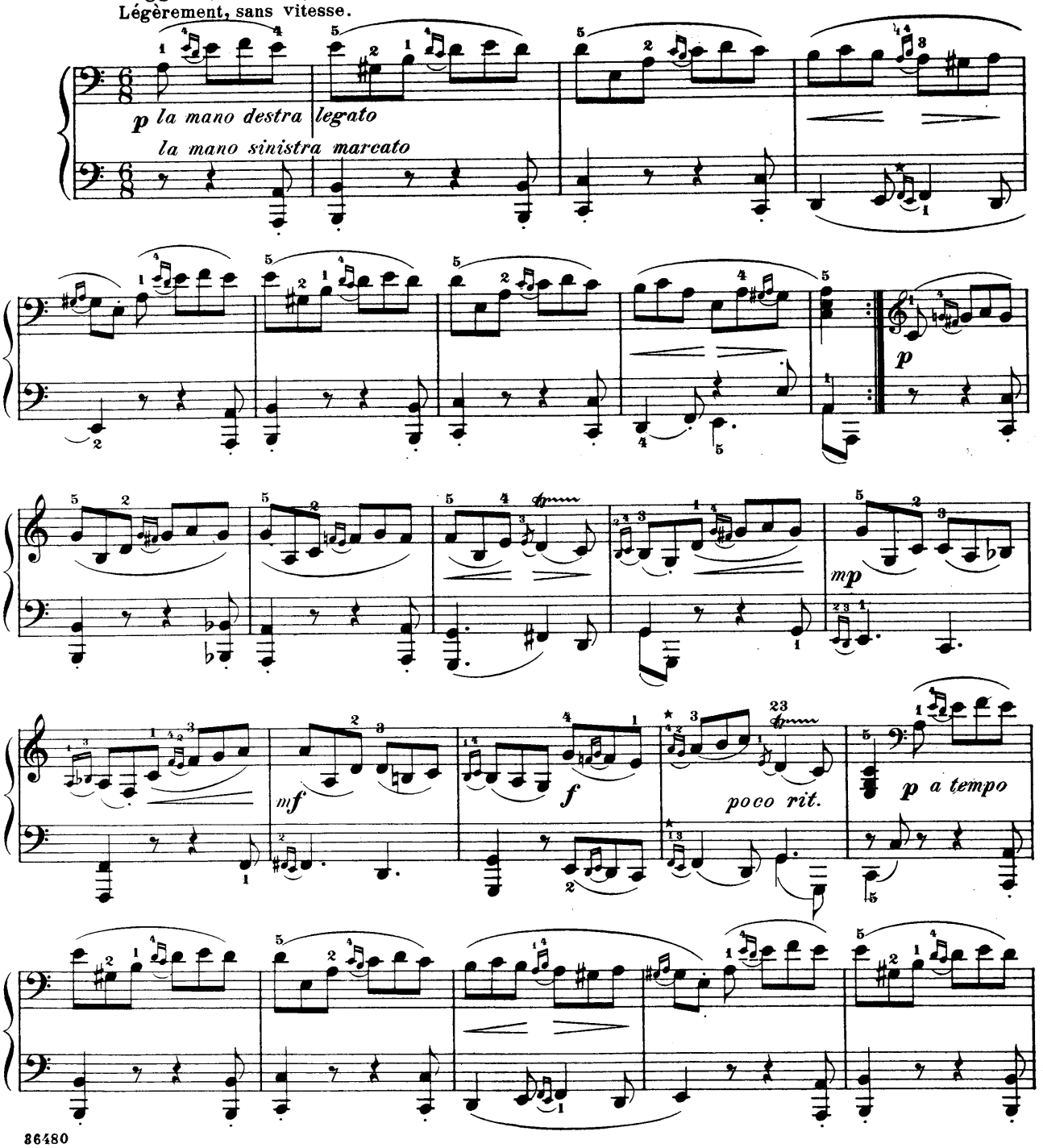

a tempo
p
cresc.
f
p
cresc.
f


cresc.
f
p
cresc.
f
poco allarg.

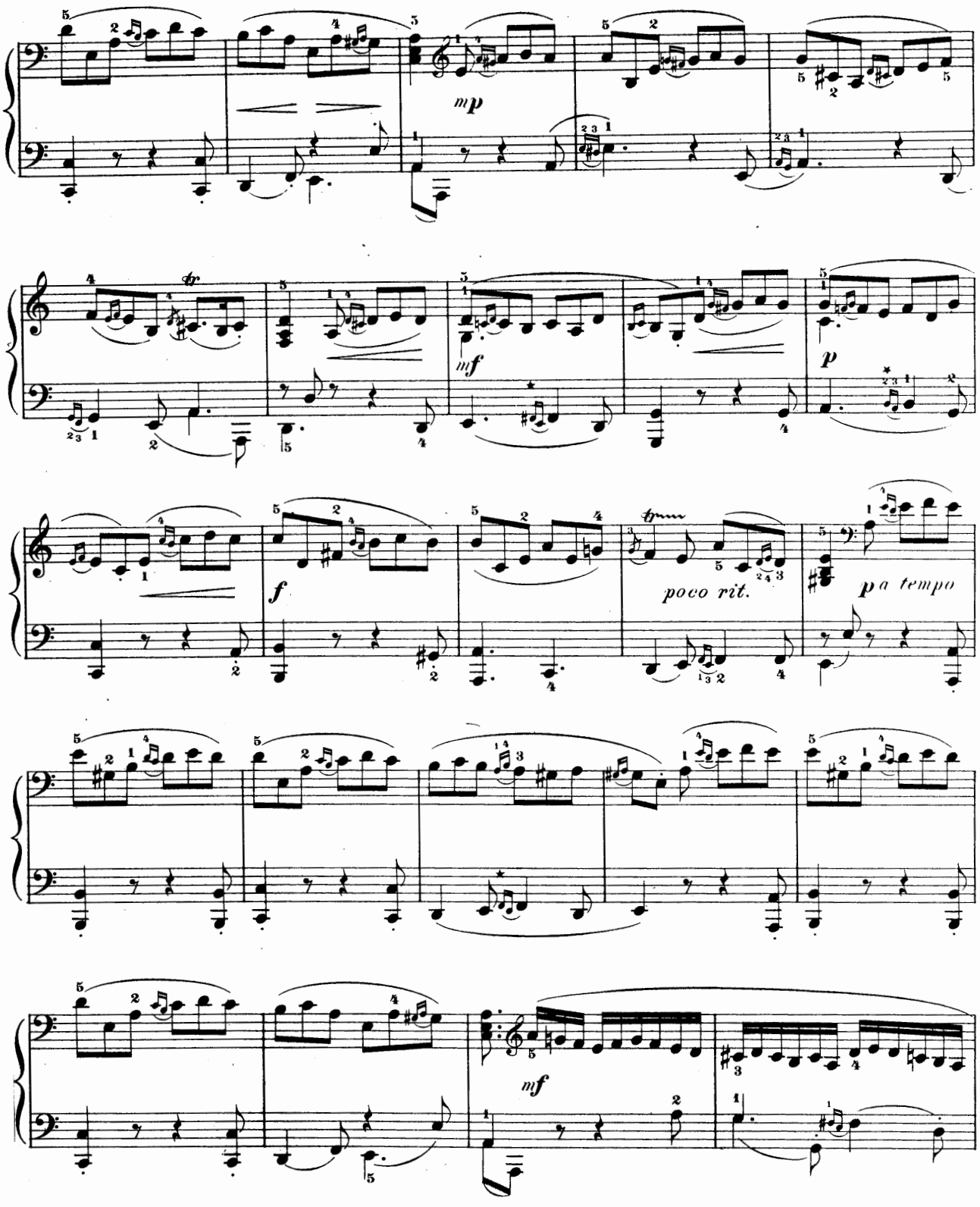
La Bandoline.

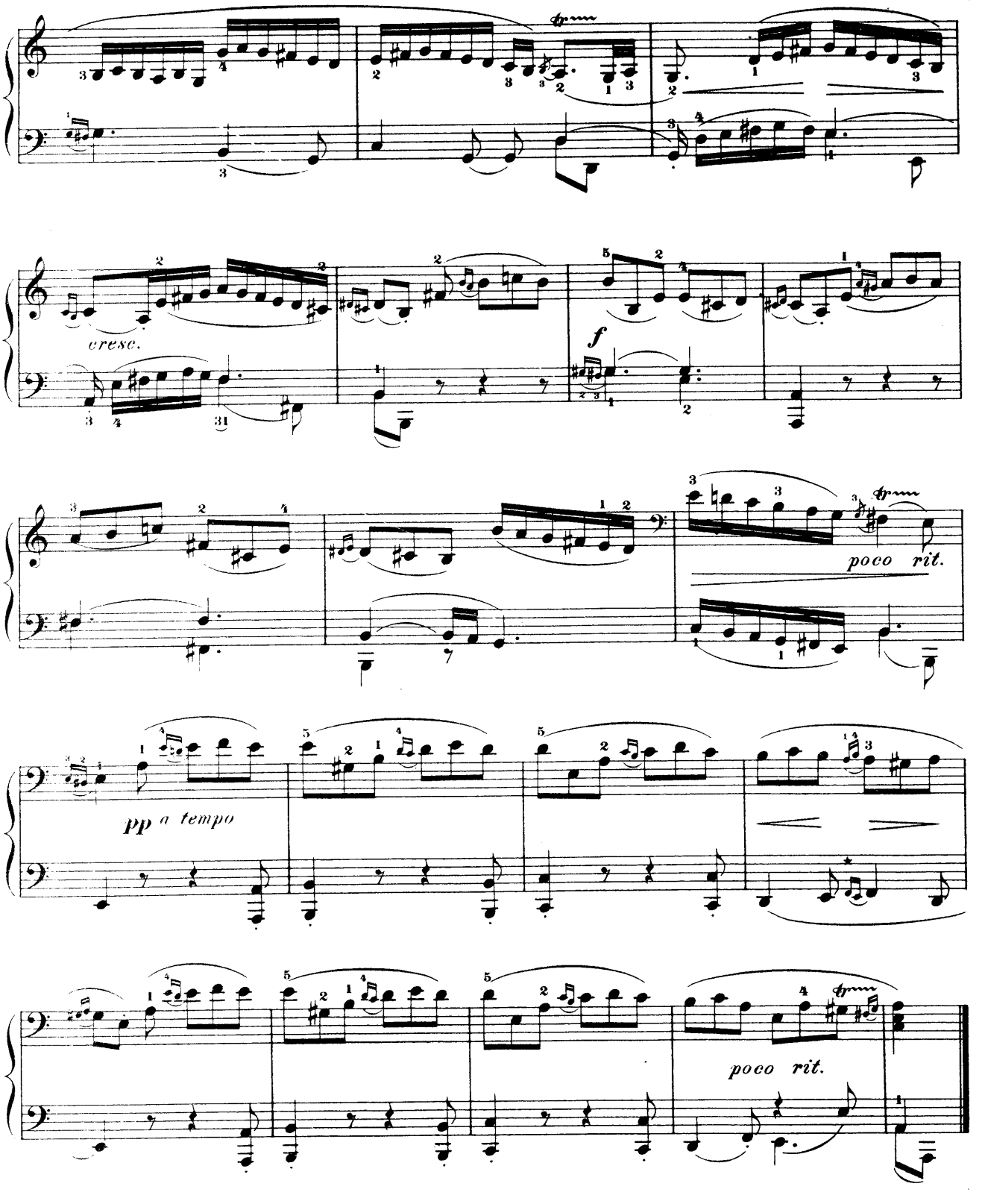
Rondeau.

Leggero, senza allegrezza.
Légèrement, sans vitesse.



* May be omitted.


mp
mf
p
f
poco rit.
a tempo
mf

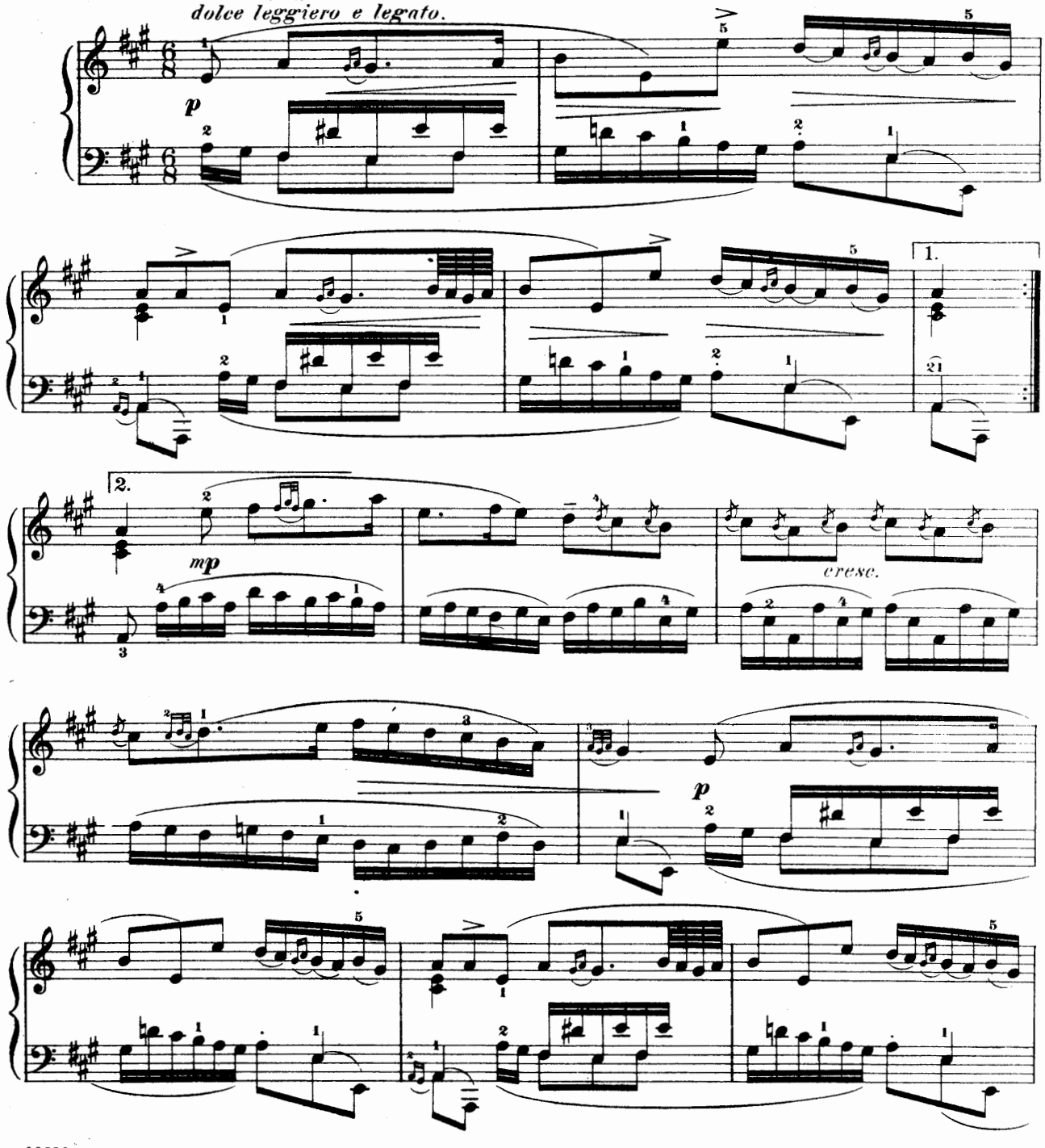

cresc.
f
poco rit.
pp a tempo
poco rit.

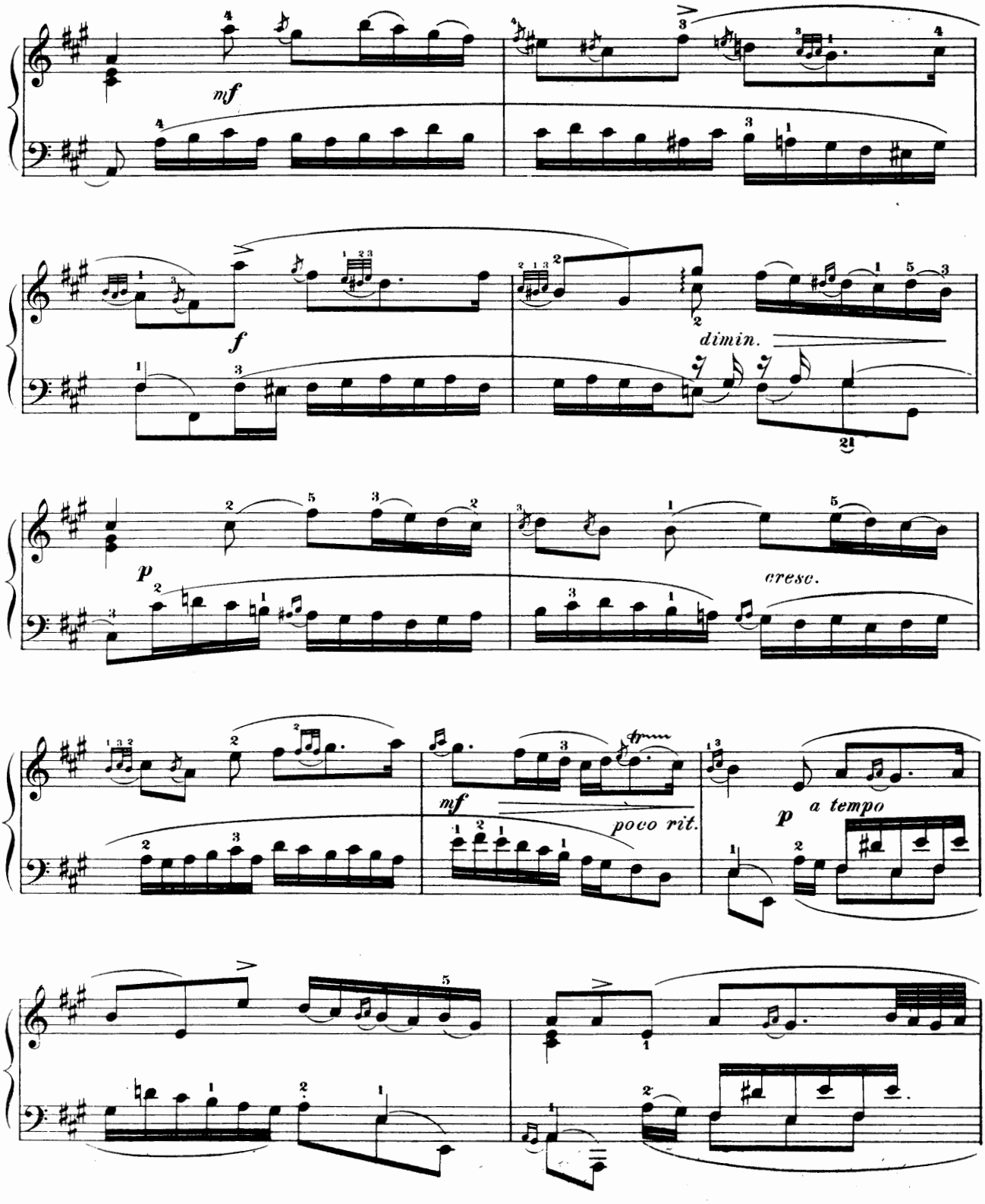
Le Bavolet Flottant.

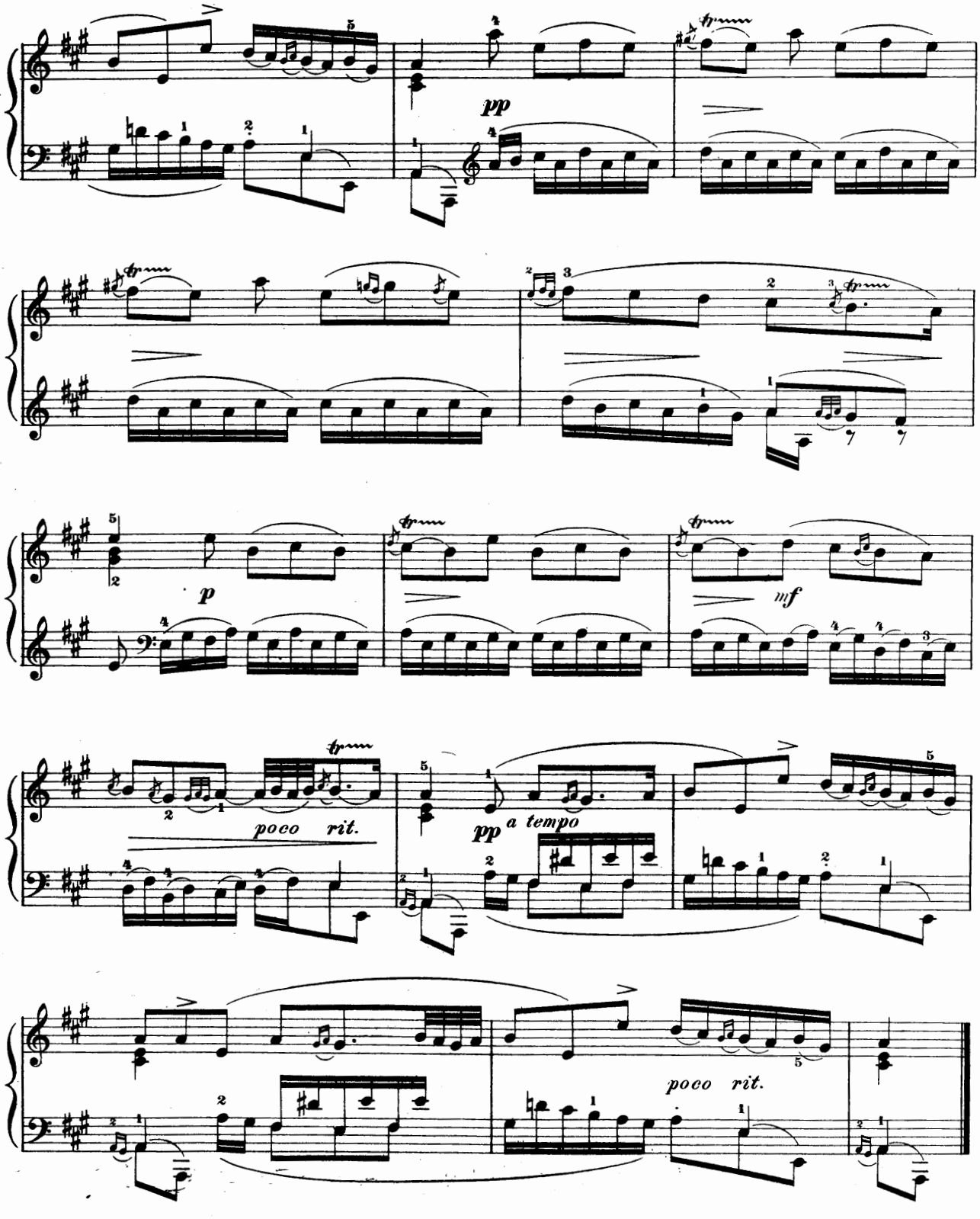
Allegro.

Tendrement, légèrement et lié.

dolce leggiero e legato.

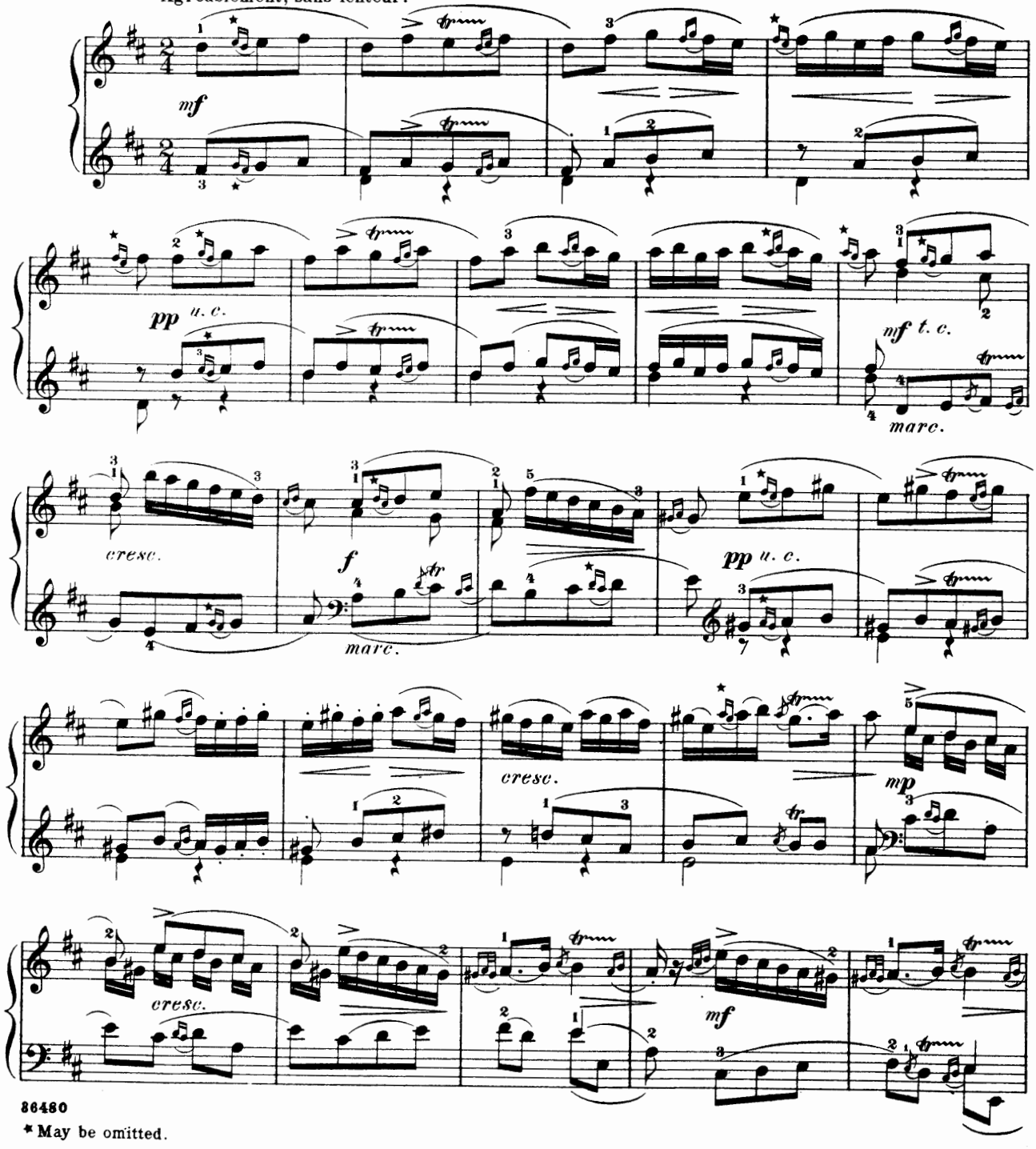



mf
f
dimin.
p
cresc.
mf
poco rit.
p
a tempo

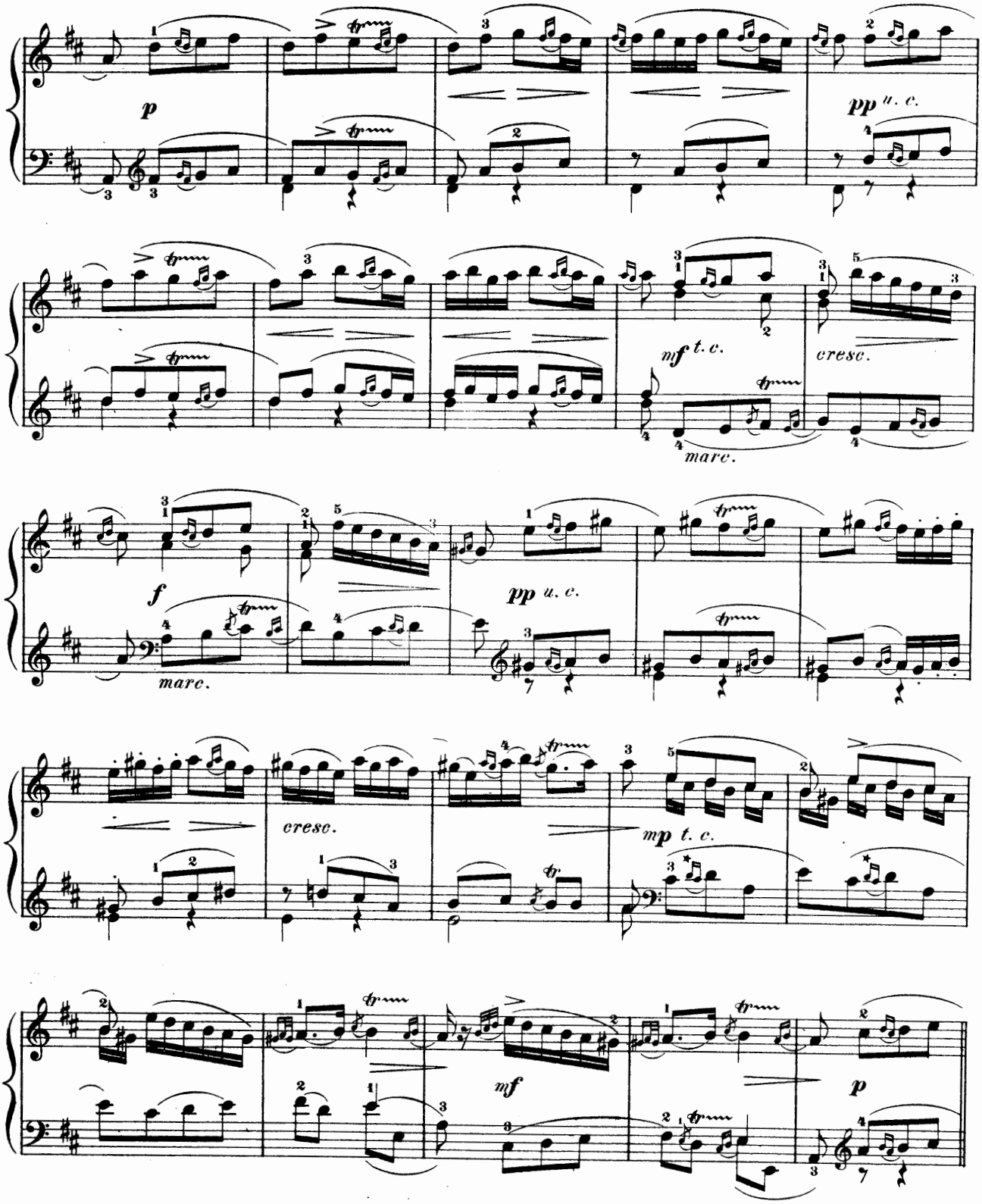

pp
p
mf
poco rit.
pp a tempo
poco rit.

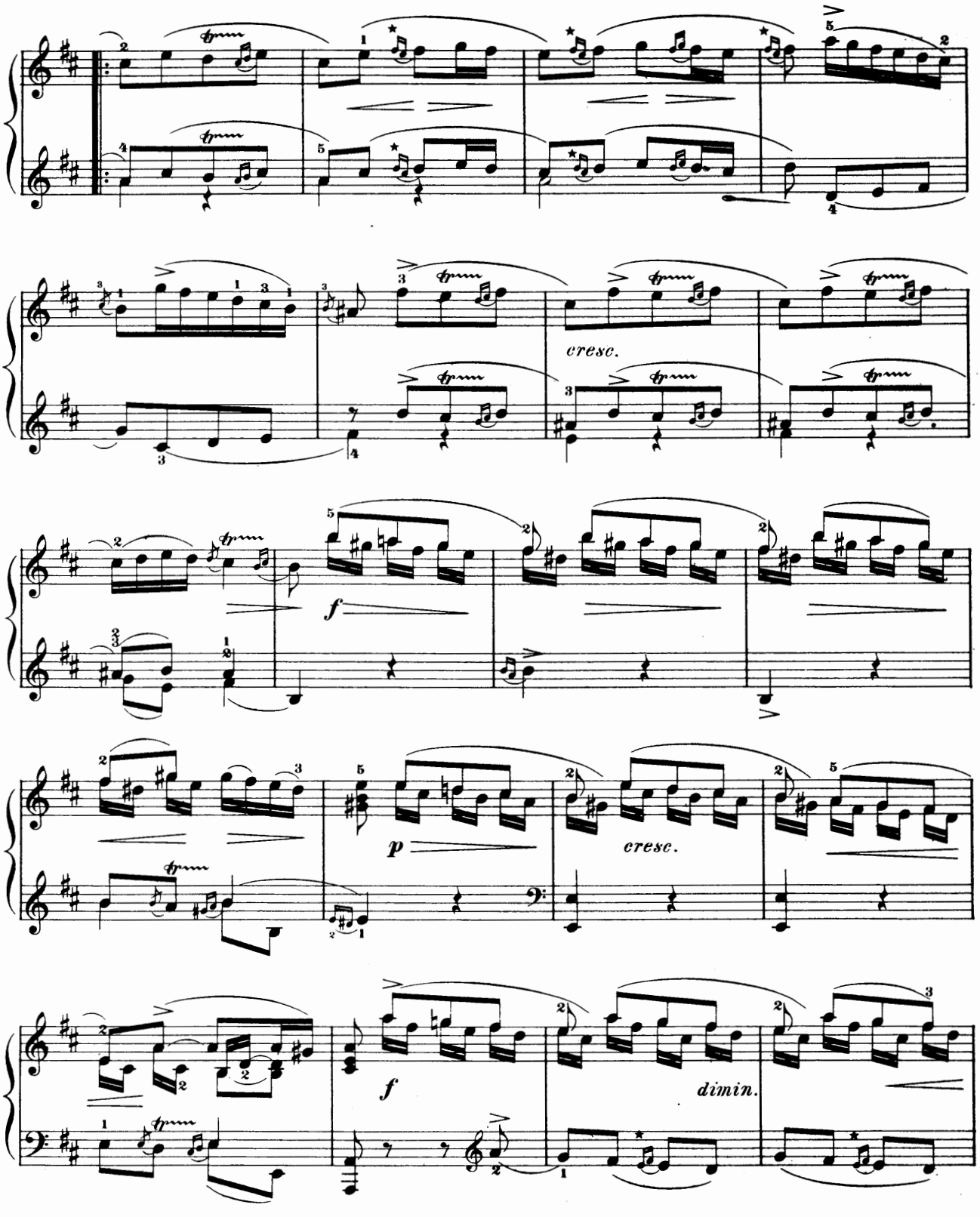
Le Carillon de Cythère.

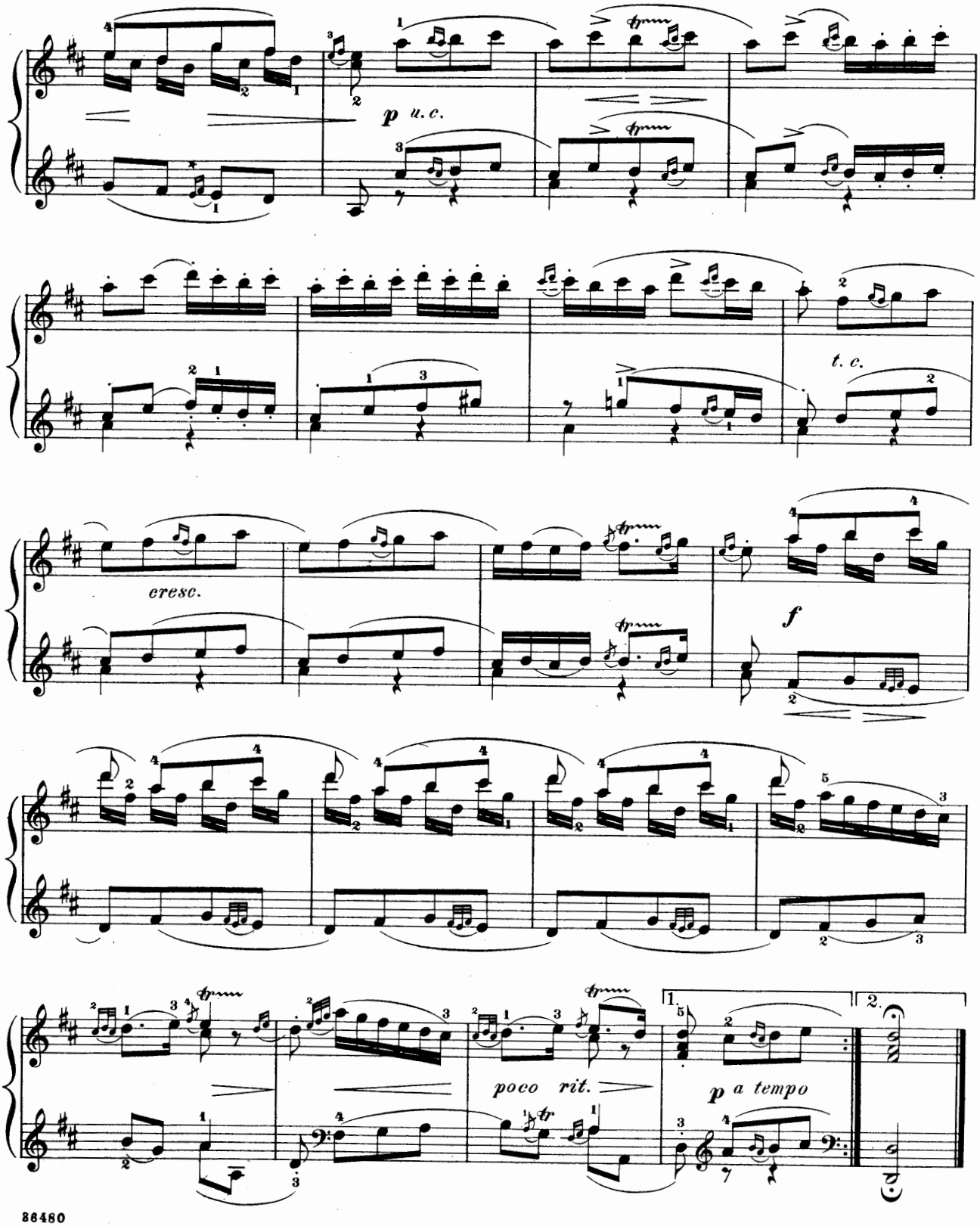
Con suavità, non strascinare.
Agréablement, sans lenteur.



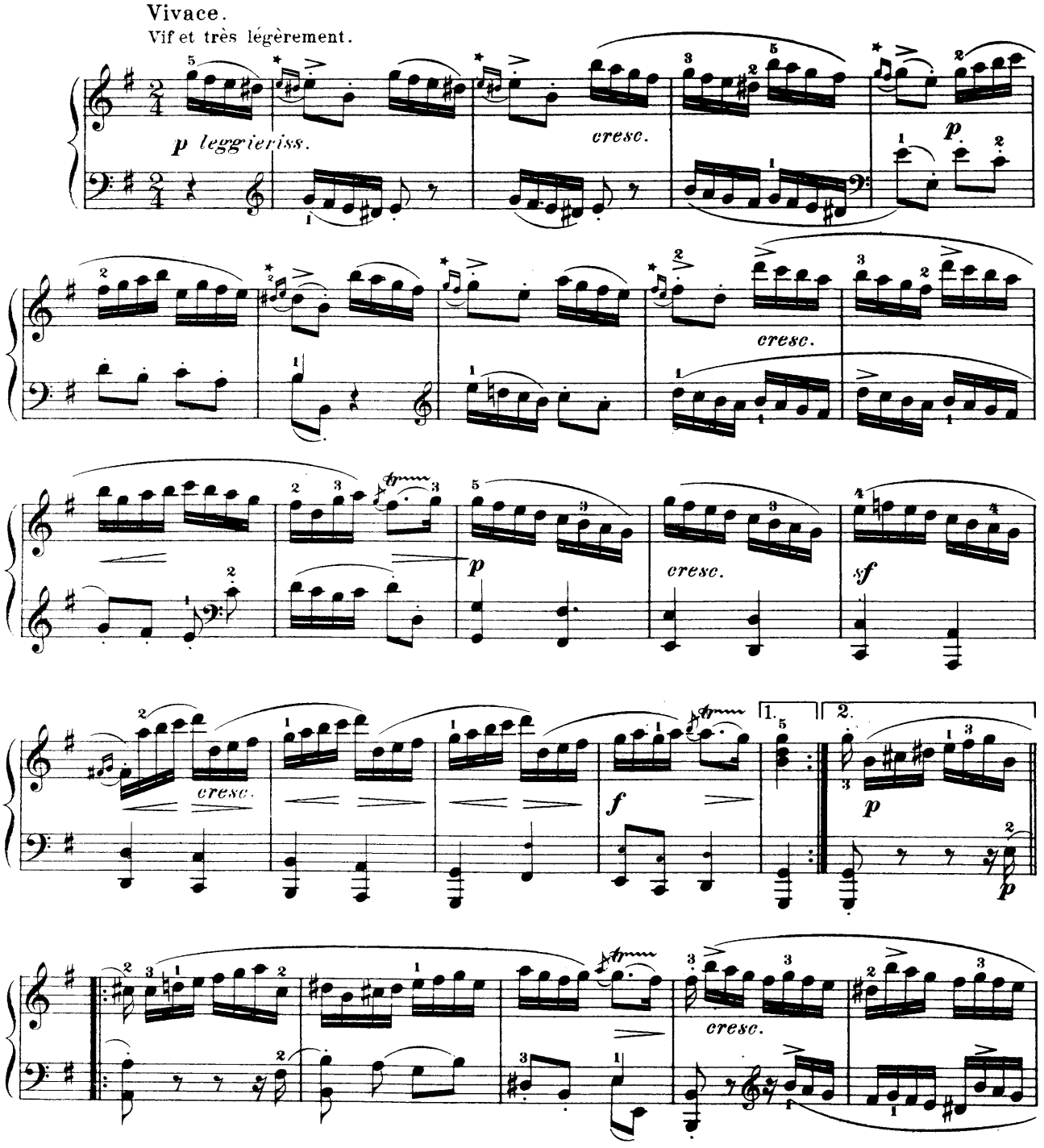
* May be omitted.


p
pp u. c.
mf t. c.
marc.
cresc.
f
marc.
pp u. c.
cresc.
mp t. c.
mf
p

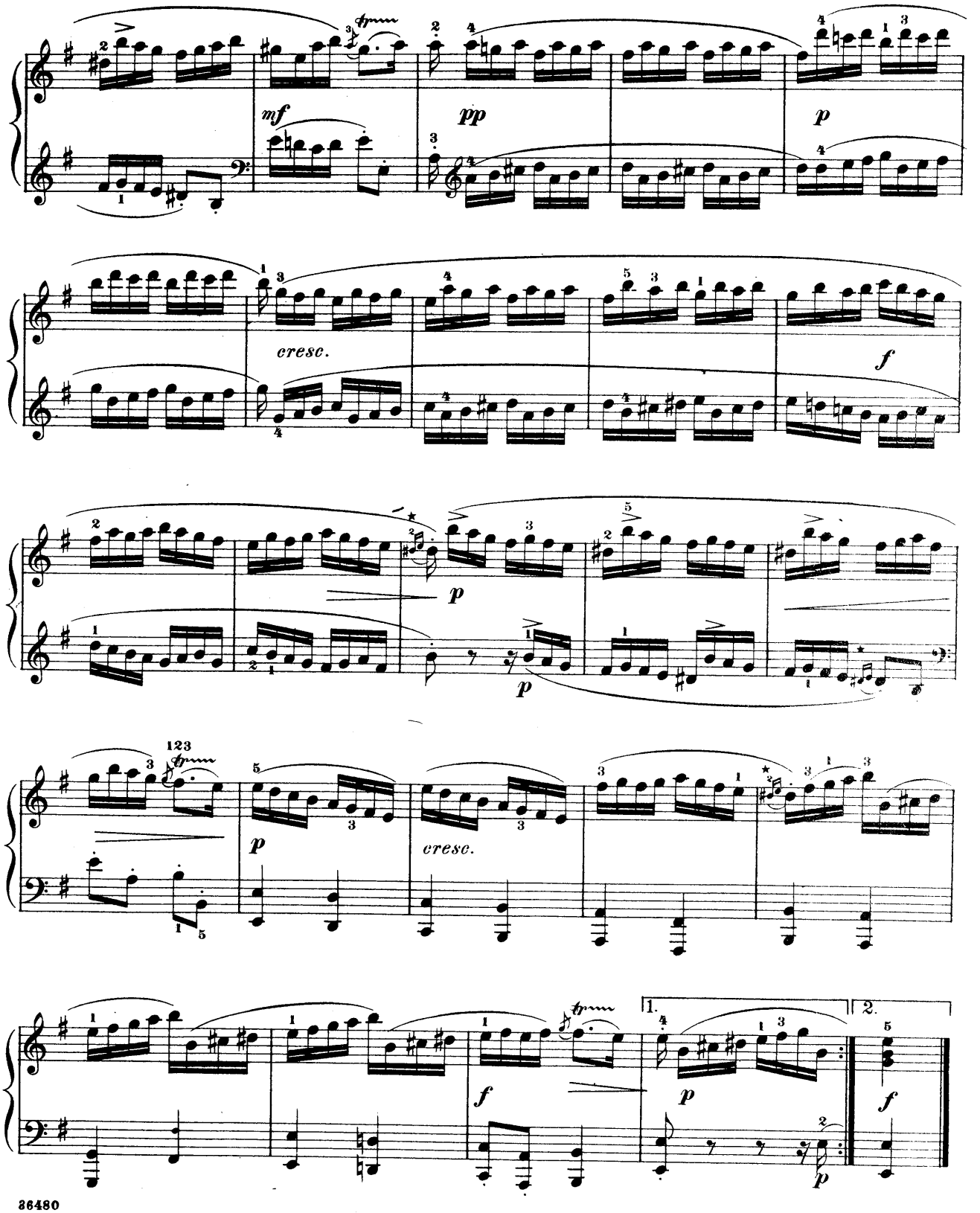

cresc.
f
p
cresc.
f
dimin.


p u. c.
t. c.
cresc.
f
poco rit.
p a tempo
1.
2.

Les Petits Moulins à Vent.



* May be omitted.

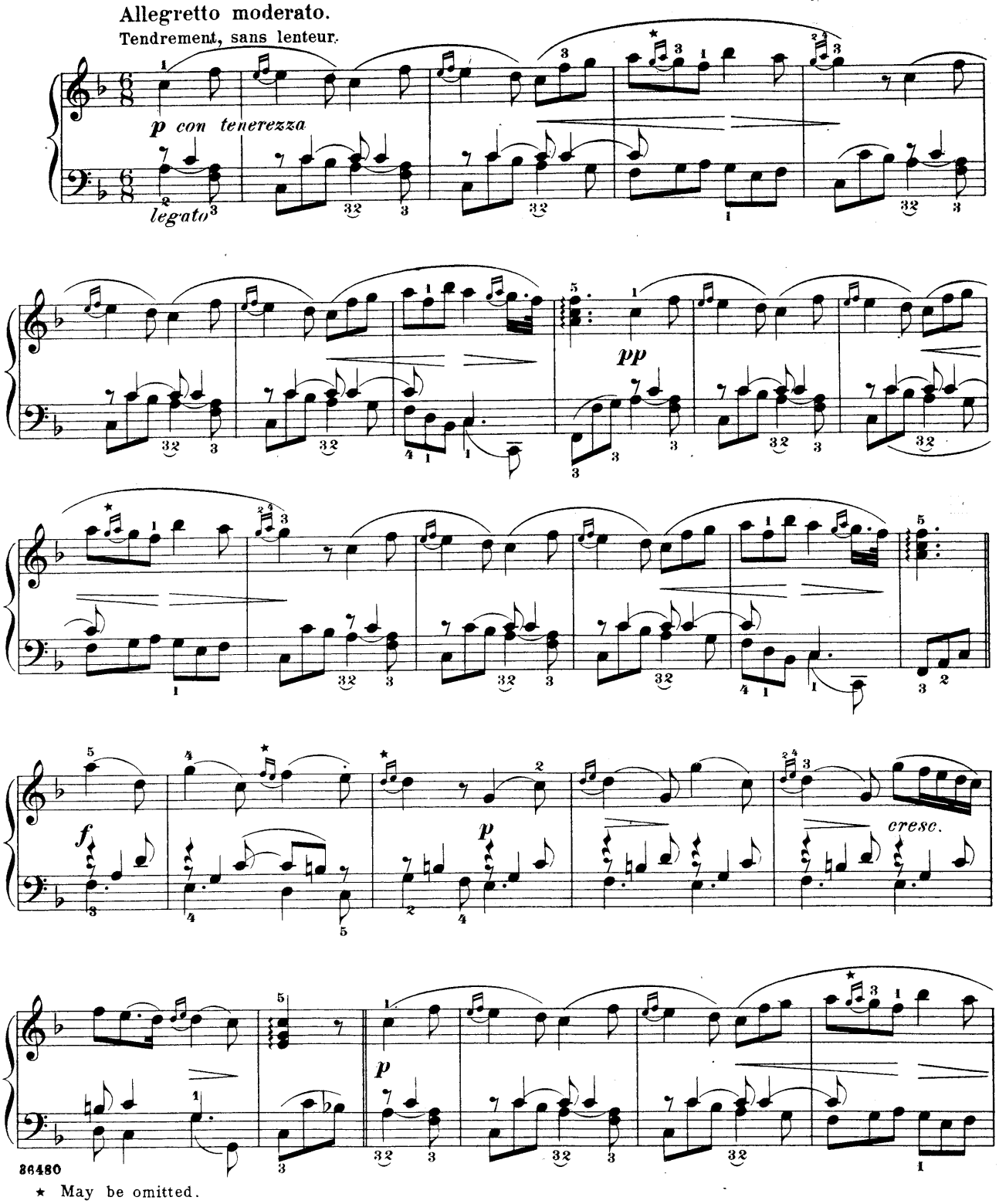

mf
pp
p
cresc.
f
p
p
123
p
cresc.
f
1.
2.
p
f

-F. Couperin.-

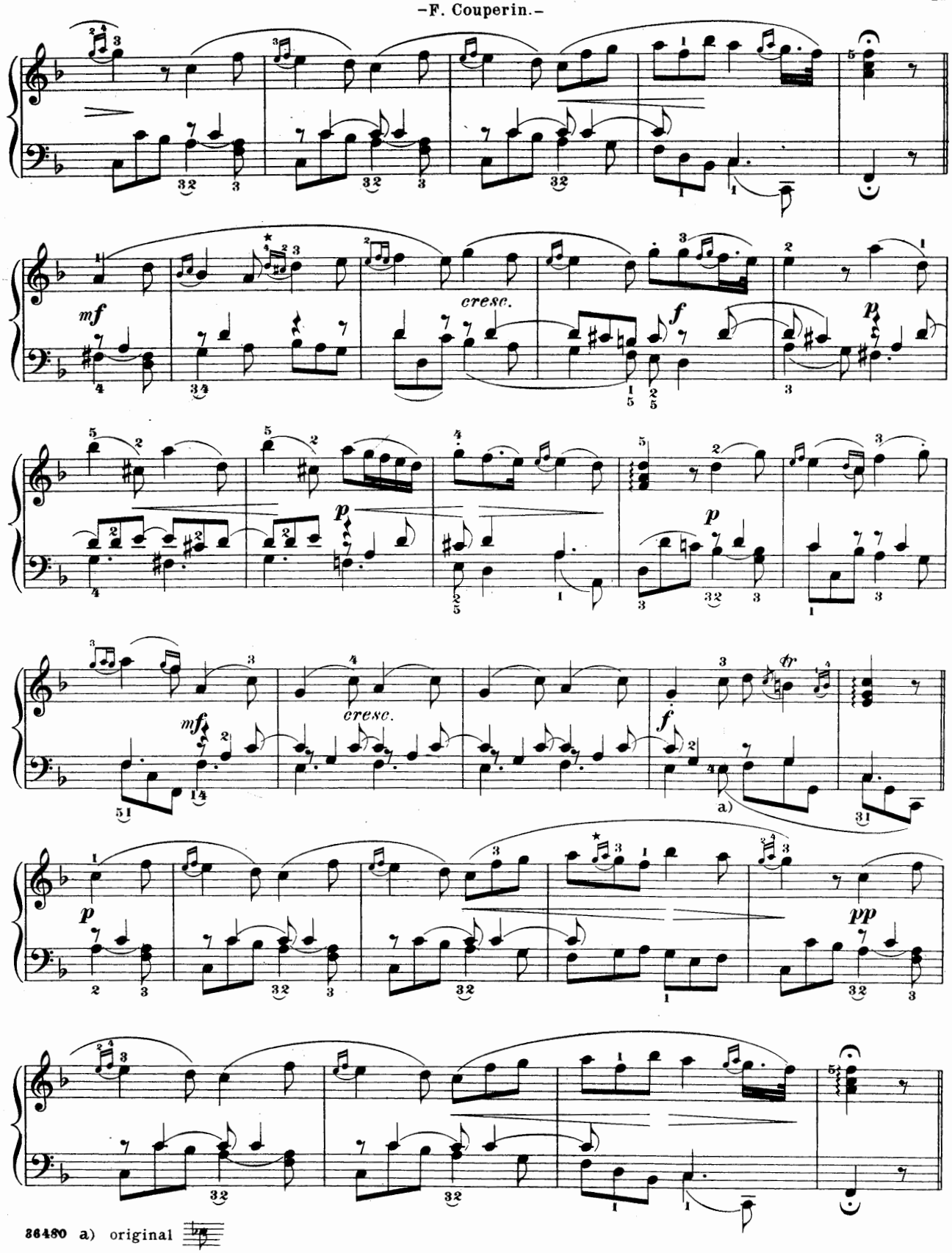
Sœur Monique.

Allegretto moderato.

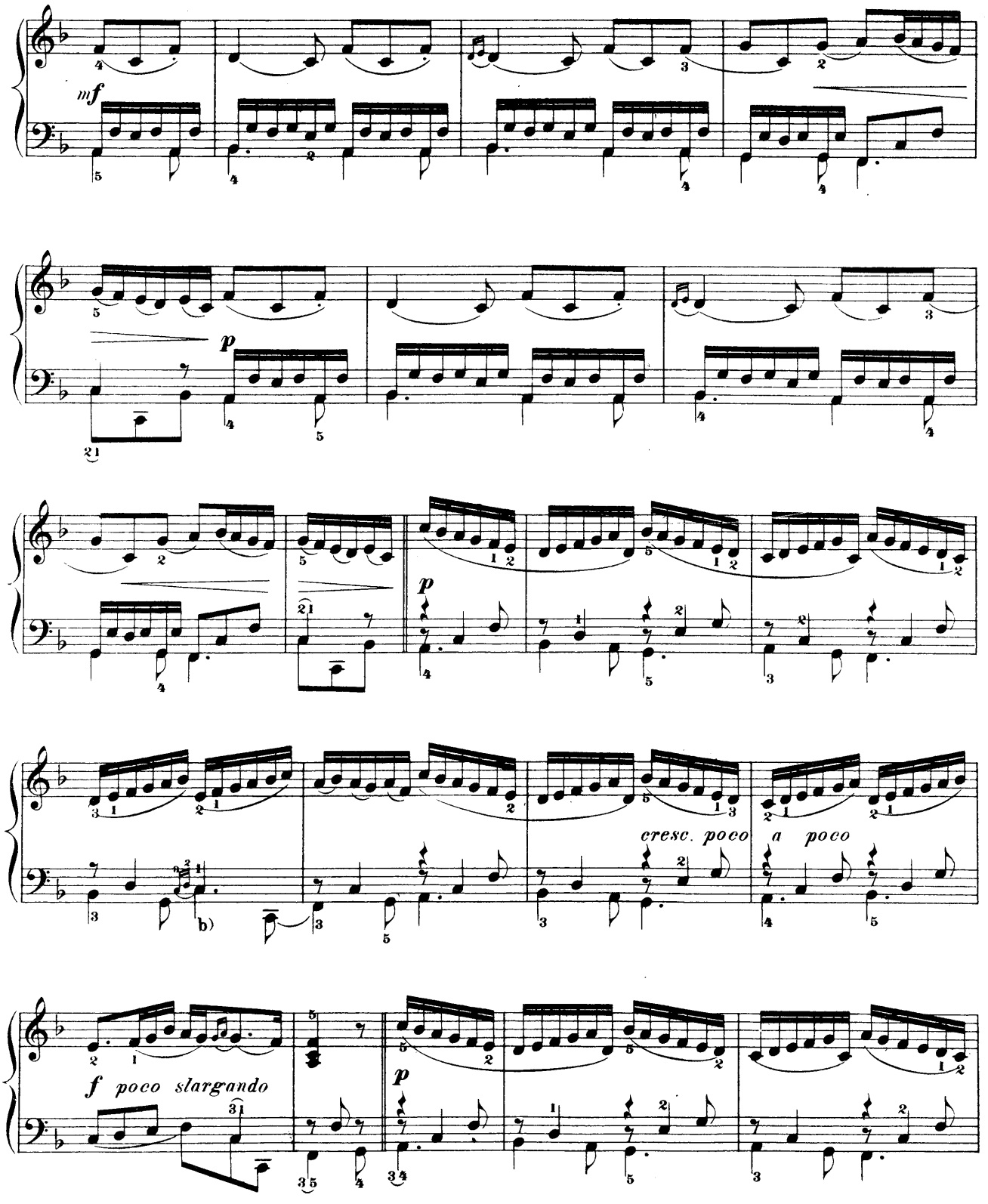
Tendrement, sans lenteur.



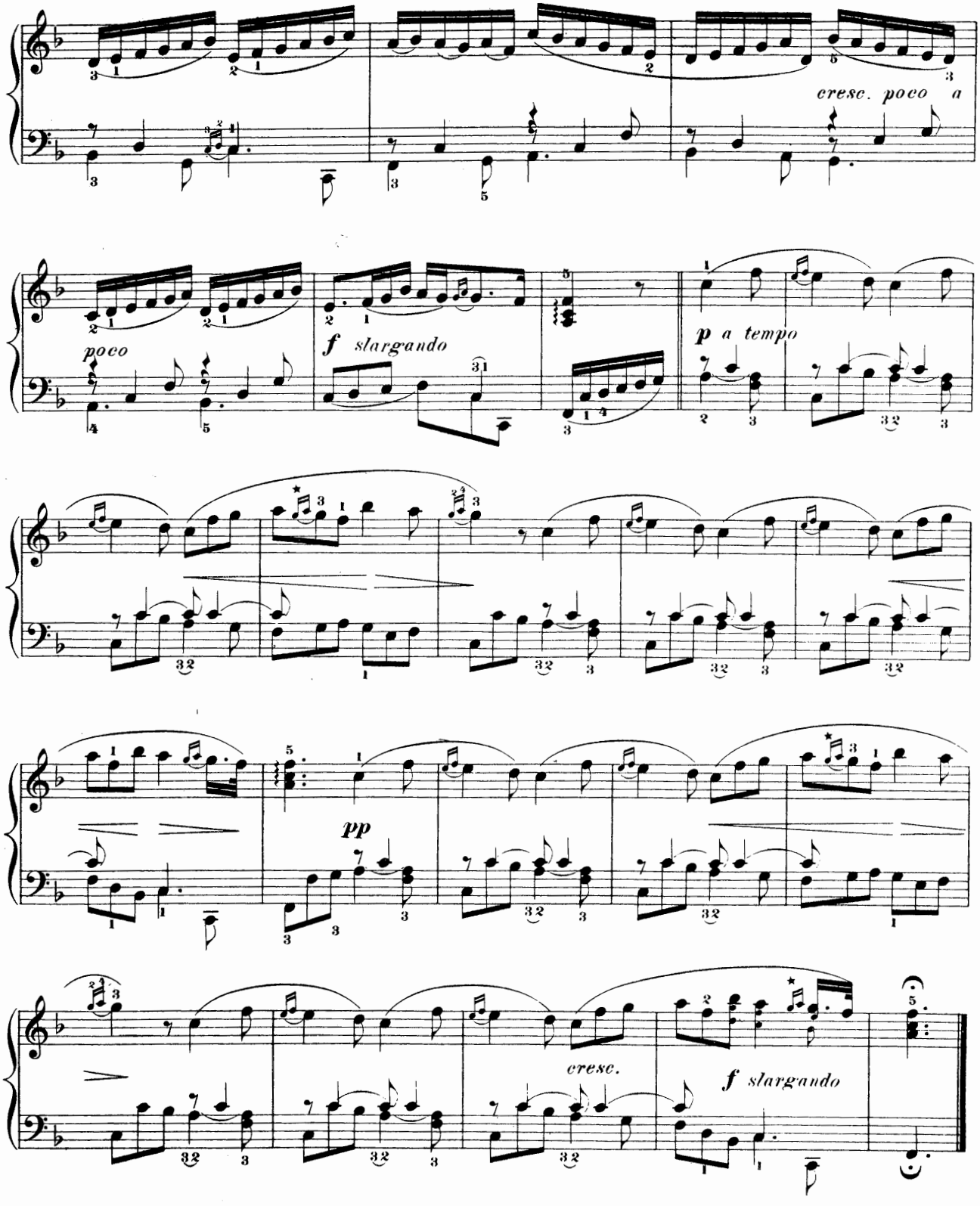
★ May be omitted.



 a) original


mf
p
p
cresc. poco
a poco
f poco slargando
p
b) original

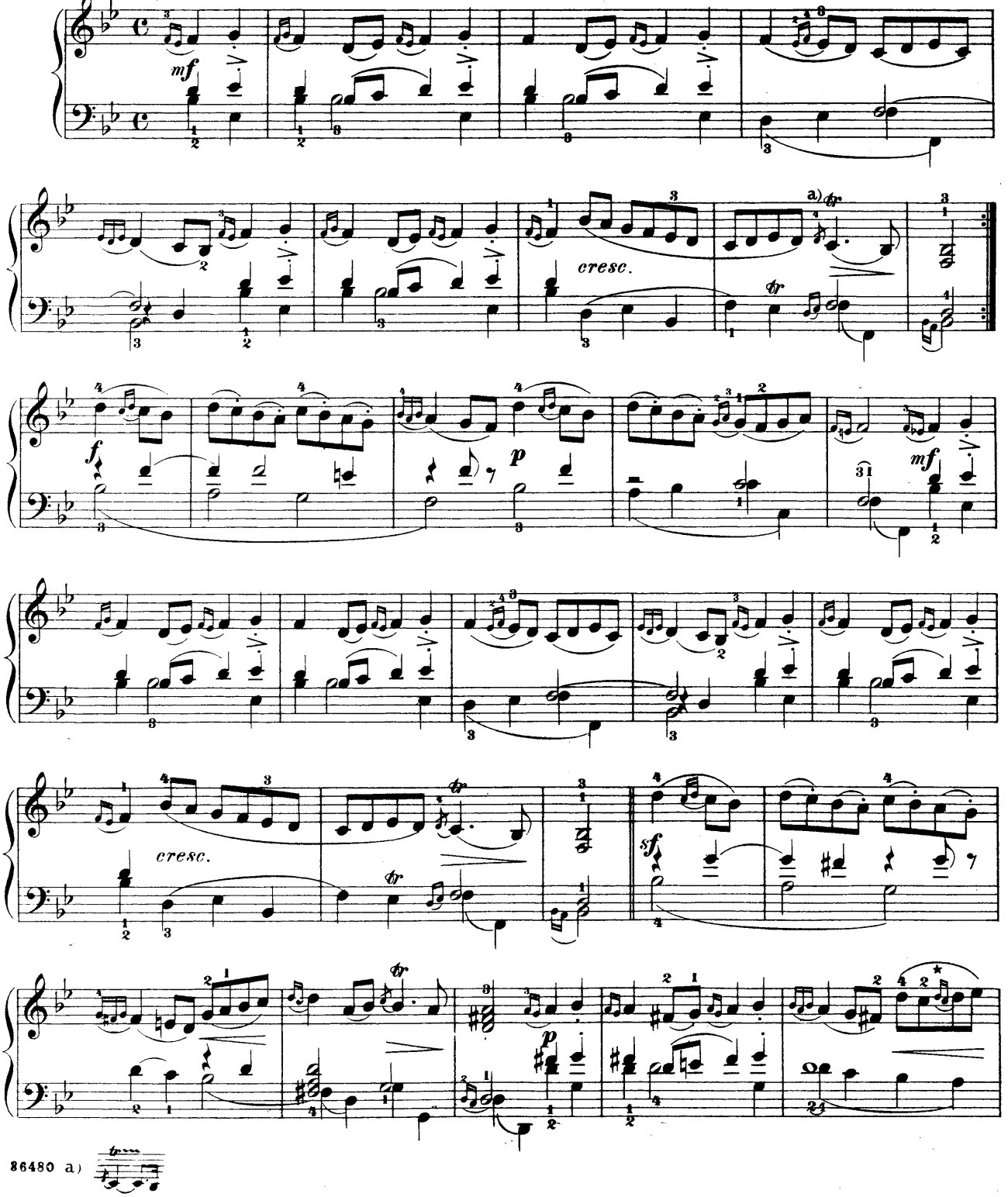
– F. Couperin. –

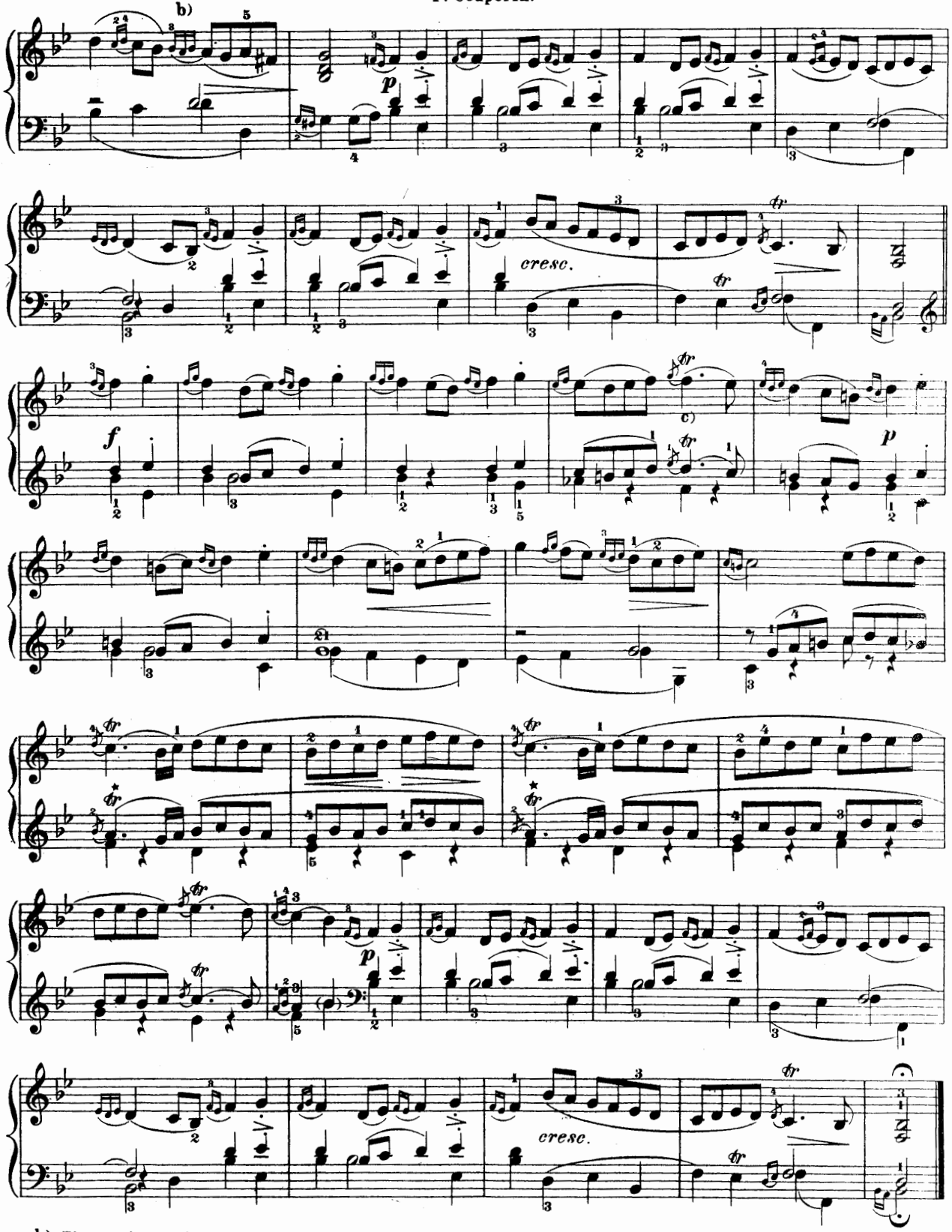


-F. Couperin.-

Les Moissonneurs.

Gioioso.
Gayement.





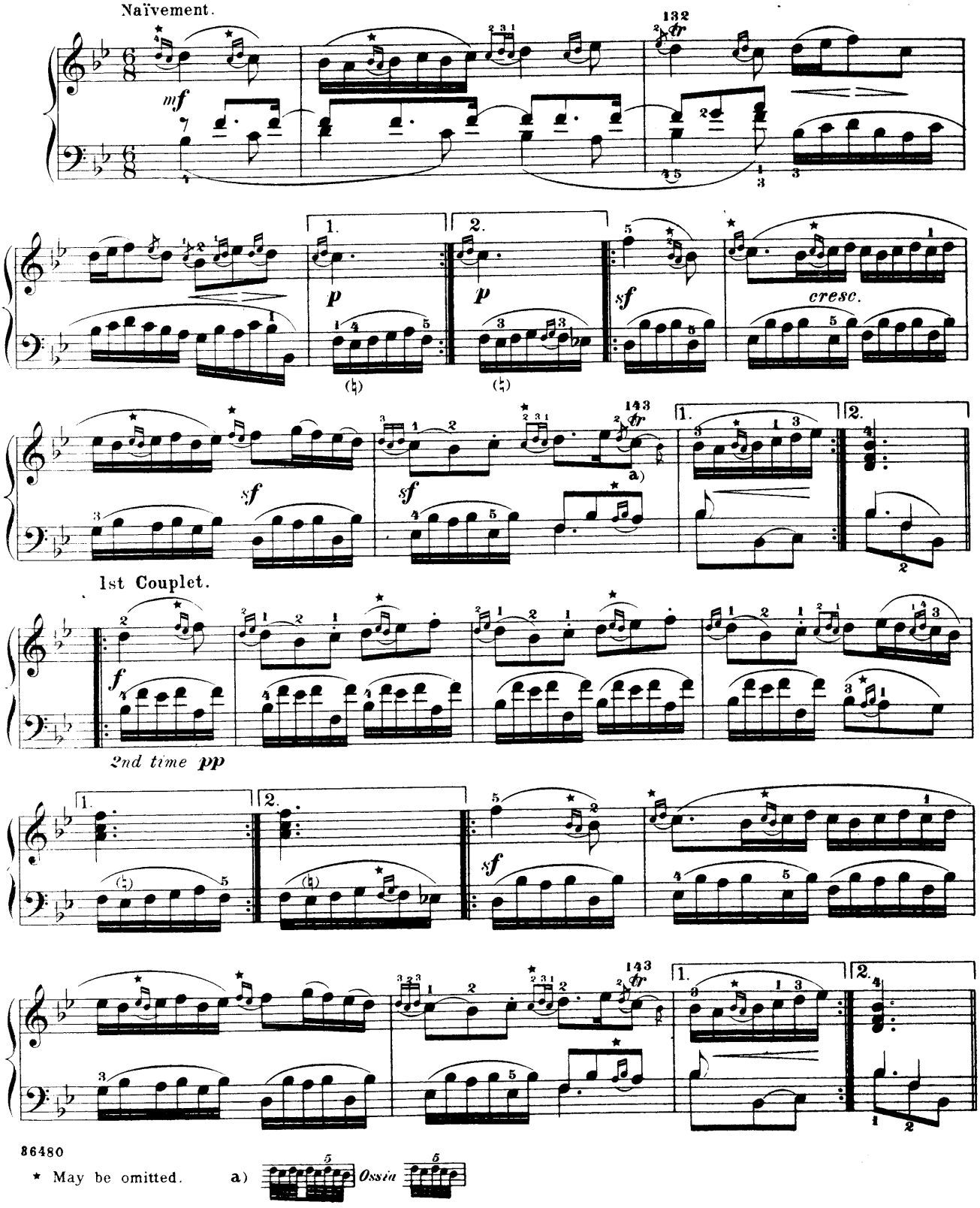
b) First and second grace-notes may be omitted. c) see a).

-F. Couperin.-

Les Bergeries.

Con semplicità.

Naïvement.



86480

★ May be omitted.

a) Ossia

2nd Couplet.

f

2nd time pp

1. 2.

p *sf* *cresc.*

143

p

mf *cresc.* *sf*

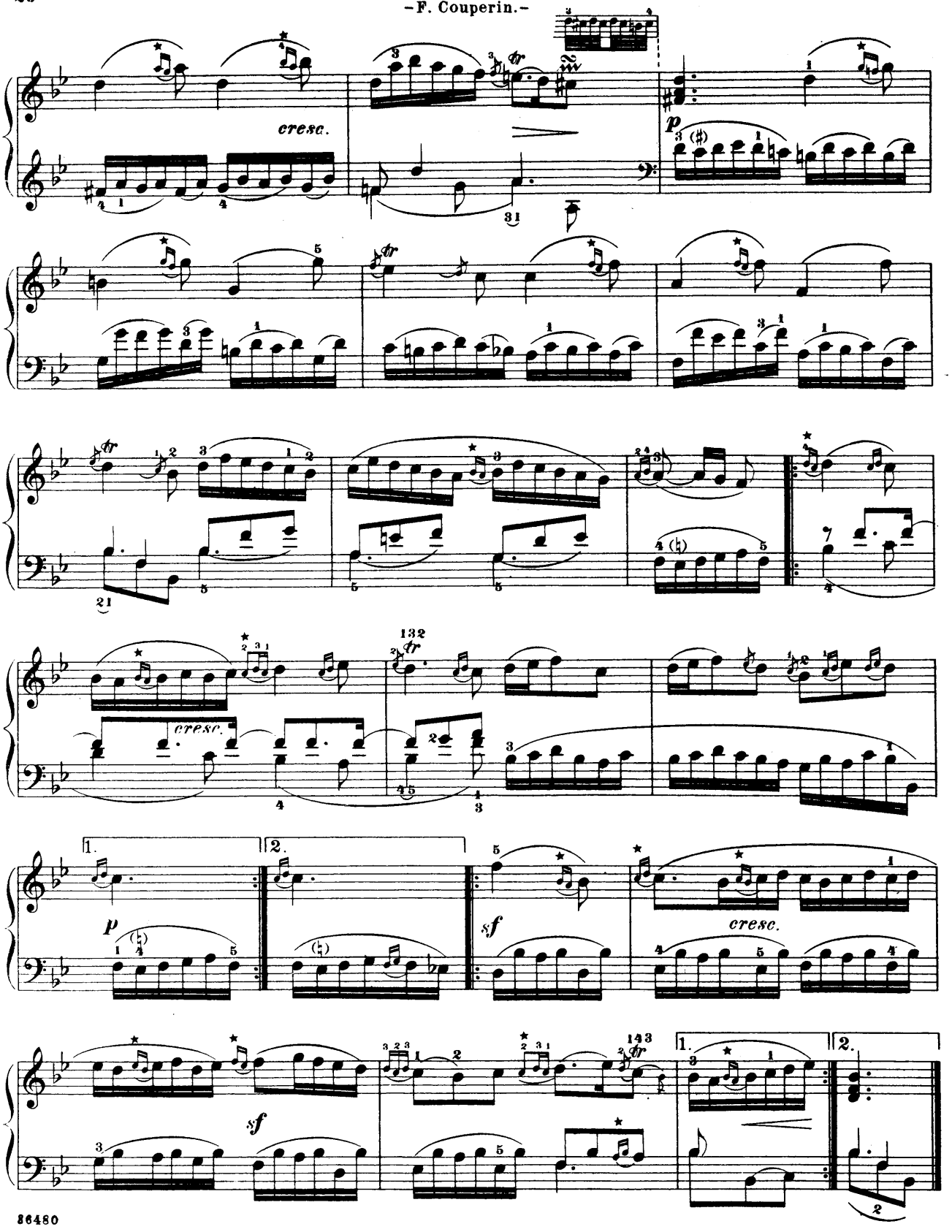
3rd Couplet.

143

1. 2.

mf

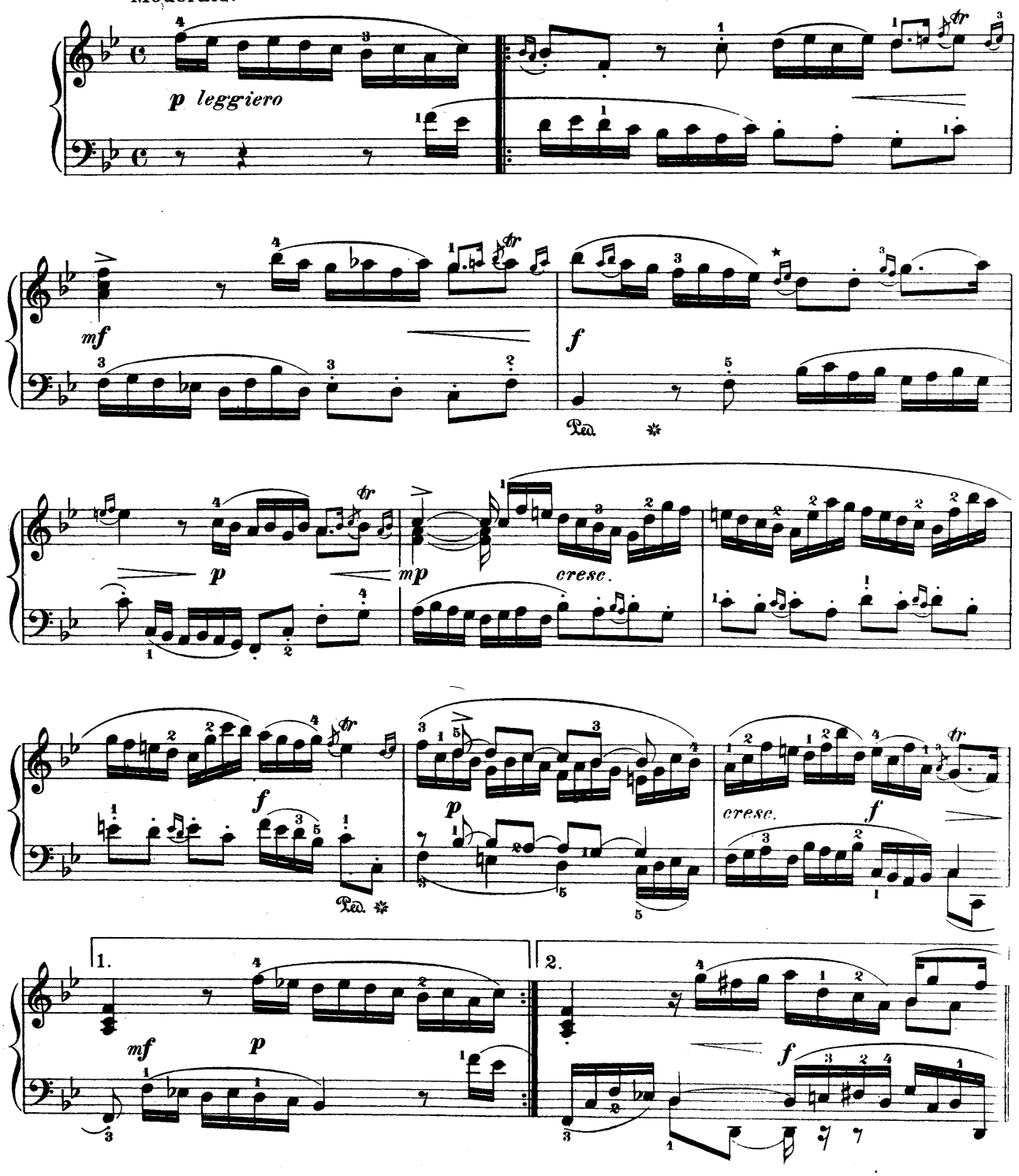
-F. Couperin.-



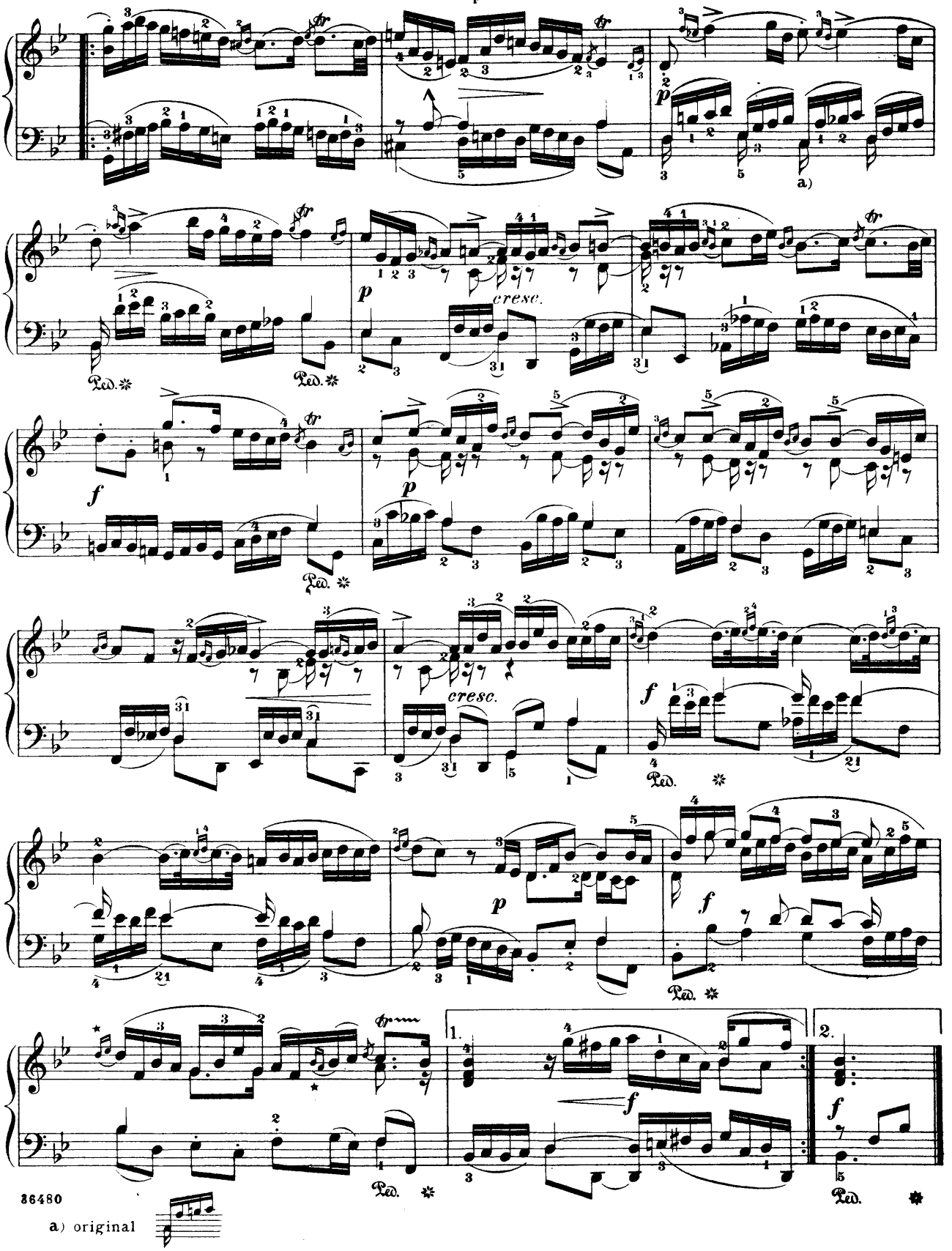
-F. Couperin.-

La Bersan.

Moderato.



★ May be omitted.



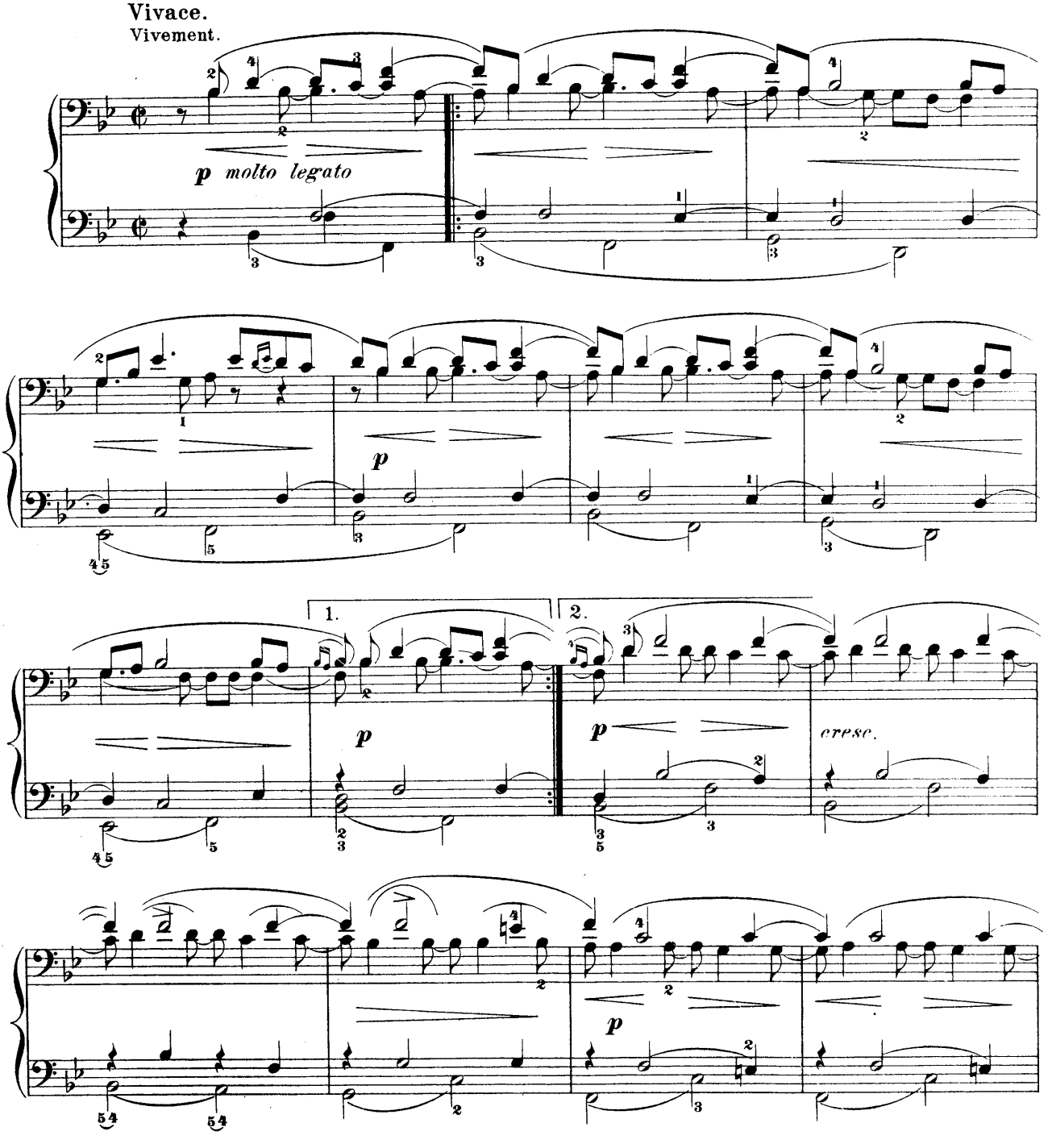
a) original

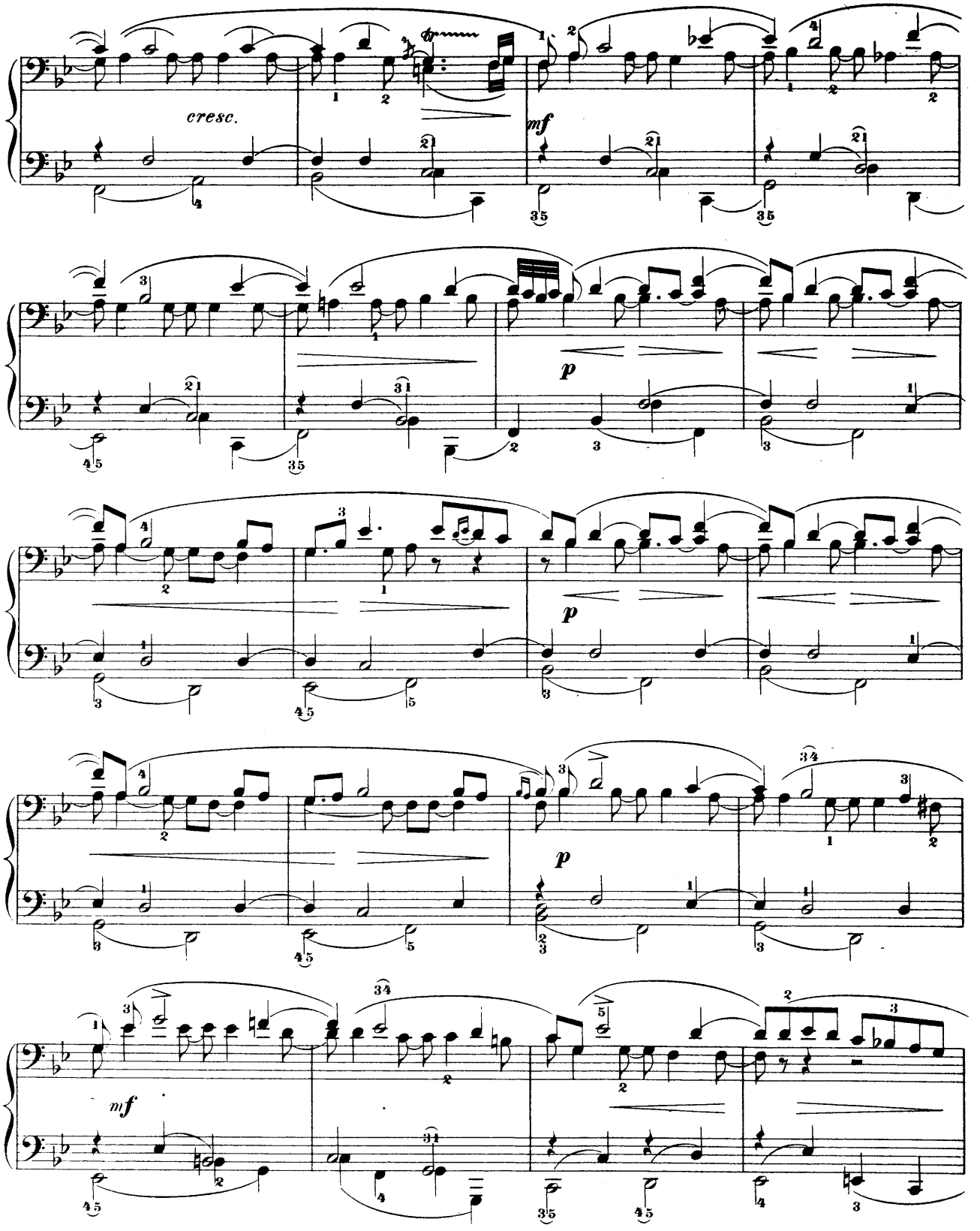
– F. Couperin. –

Les Barricades Mystérieuses.

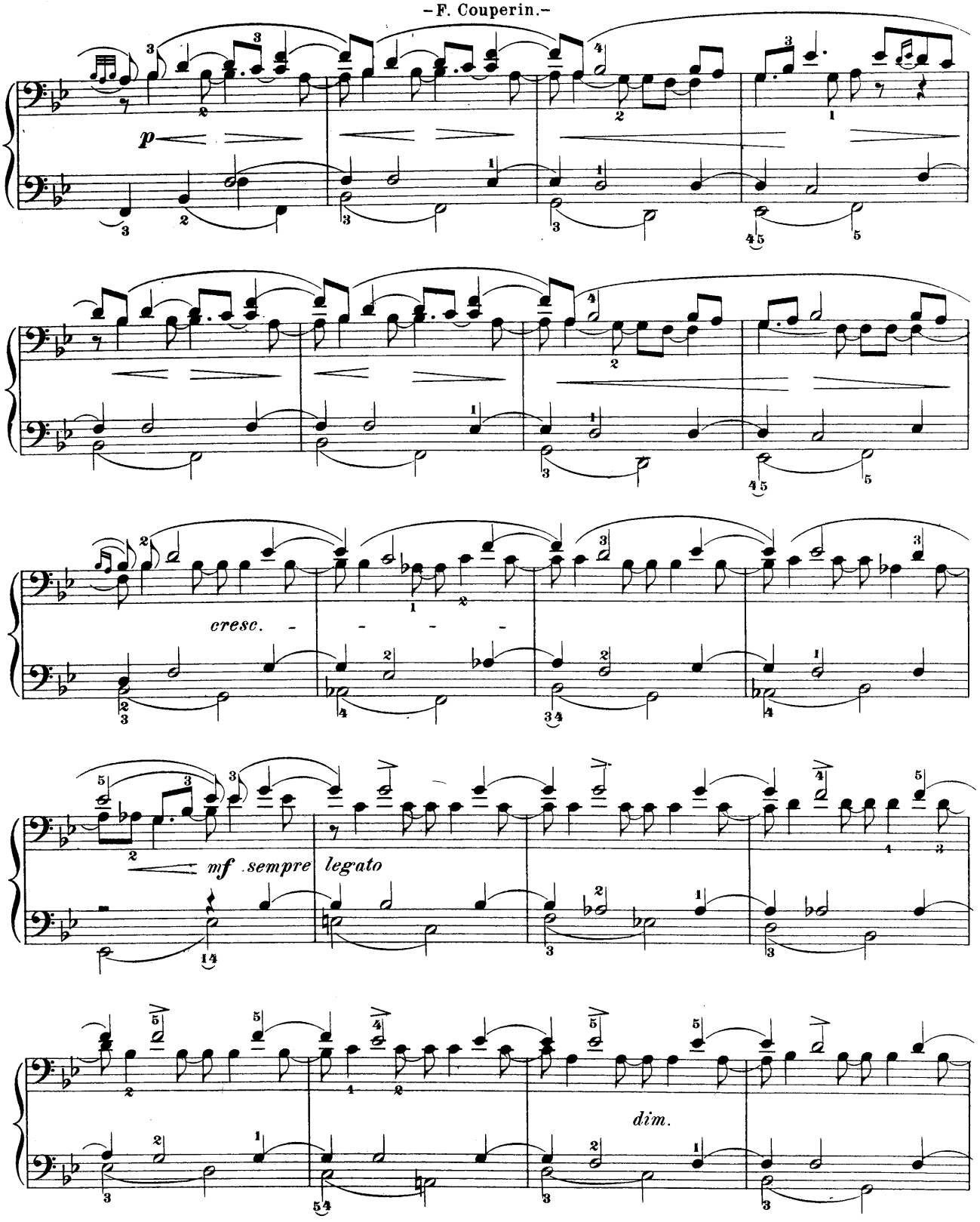
Rondeau.

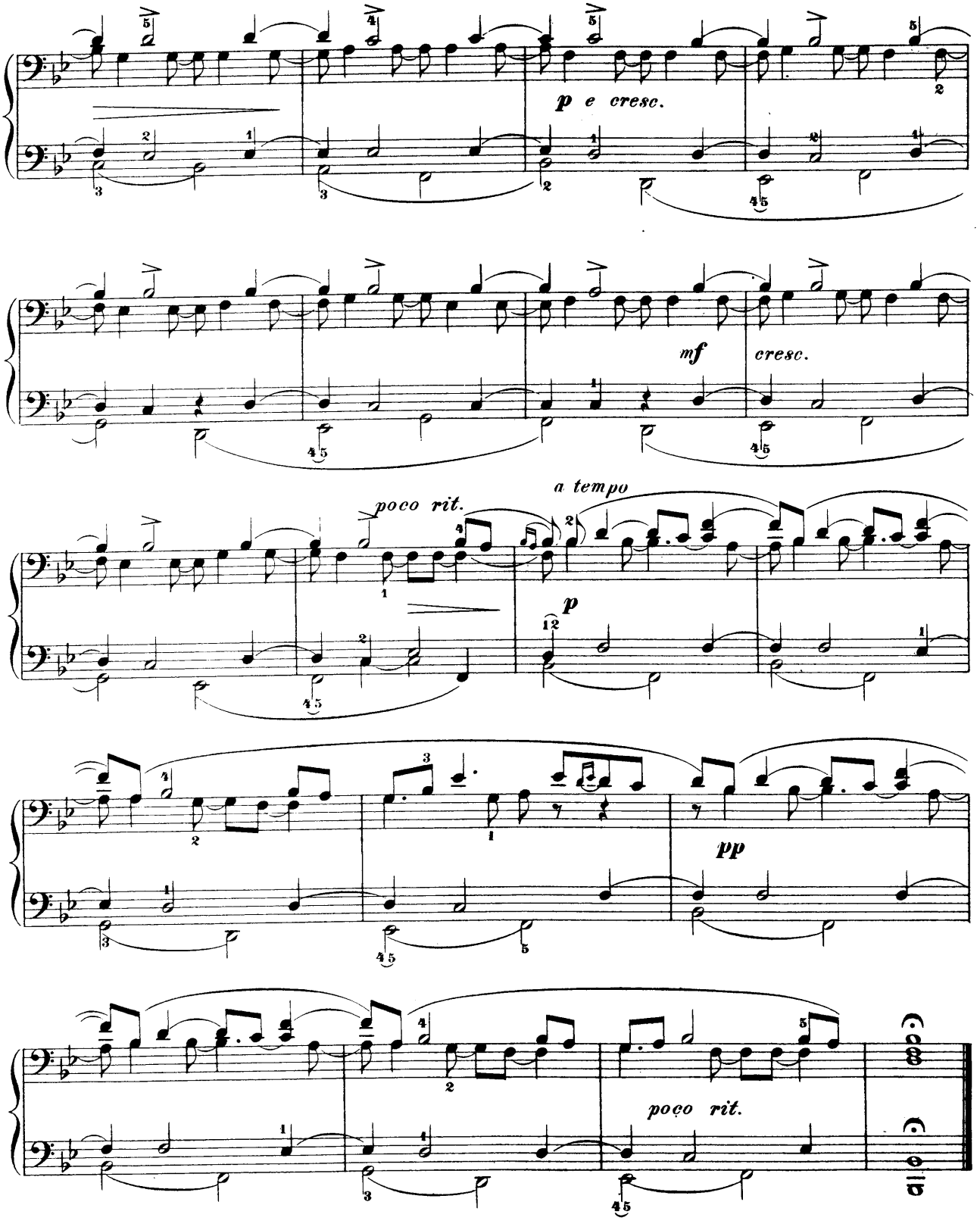
Vivace.
Vivement.




cresc.
mf
p
p
p
mf

-F. Couperin.-



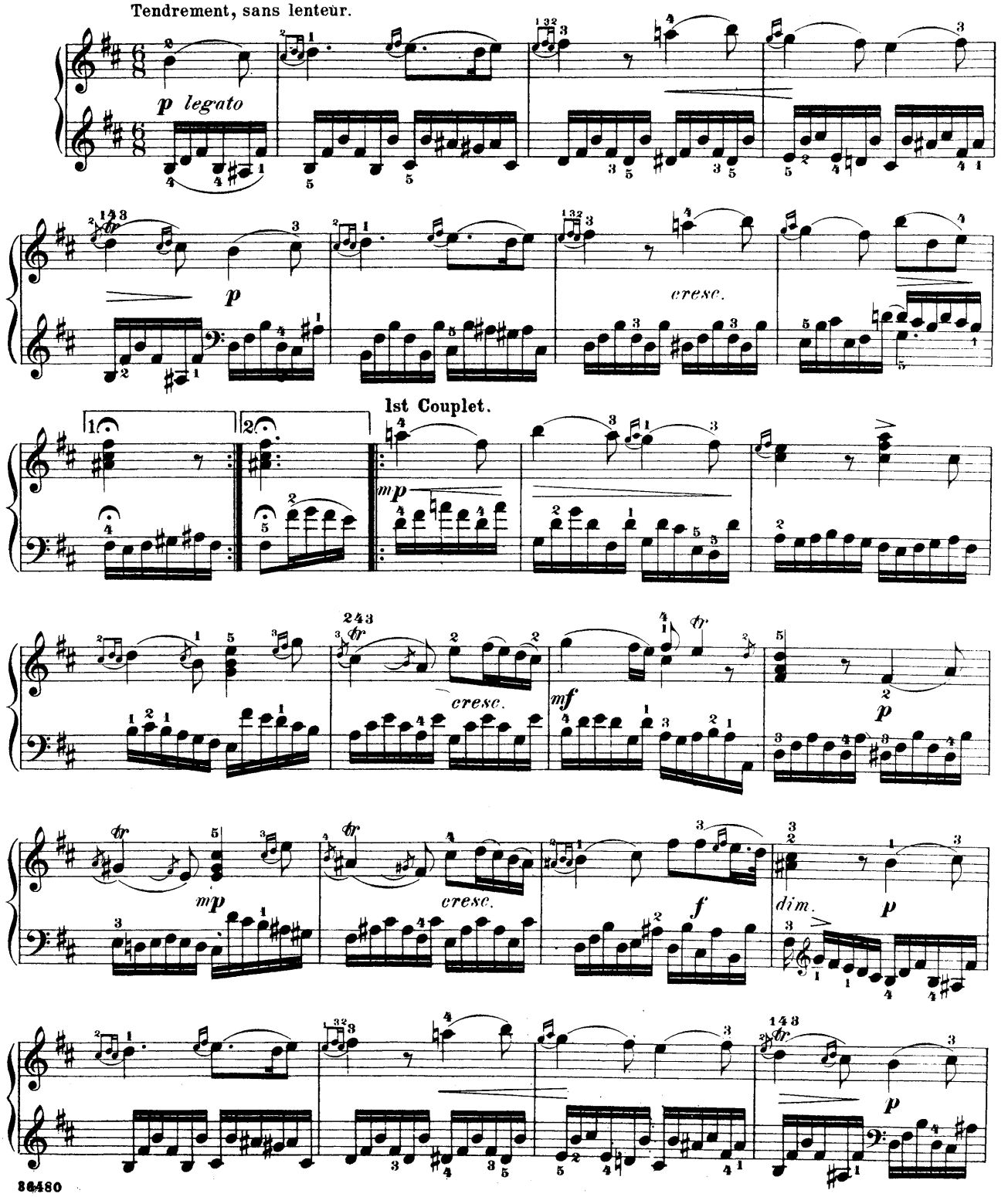

p e cresc.
mf
cresc.
poco rit.
a tempo
p
pp
poco rit.

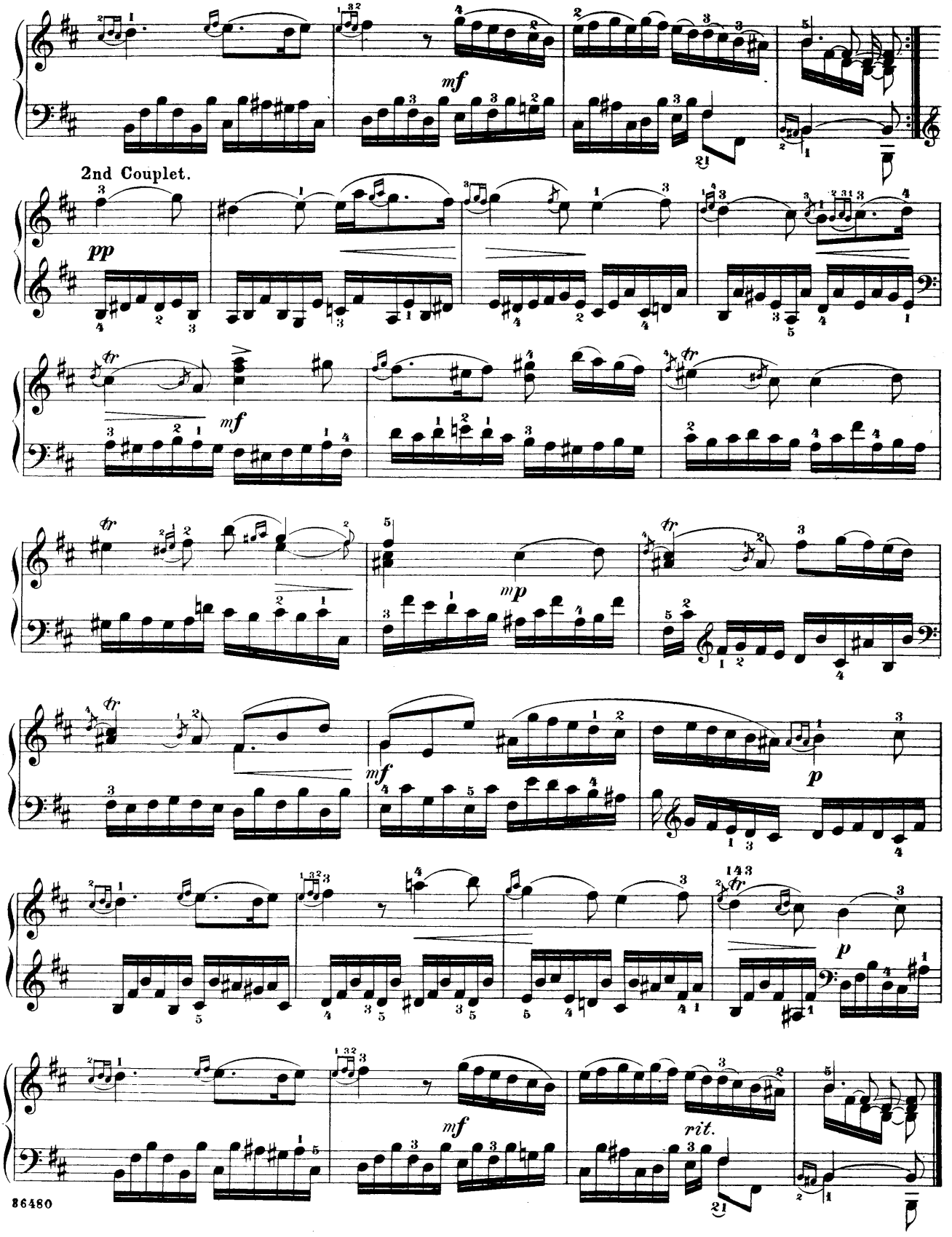
-F. Couperin.-

Les Rozeaux.

Teneramente, senza lentezza.

Tendrement, sans lenteur.

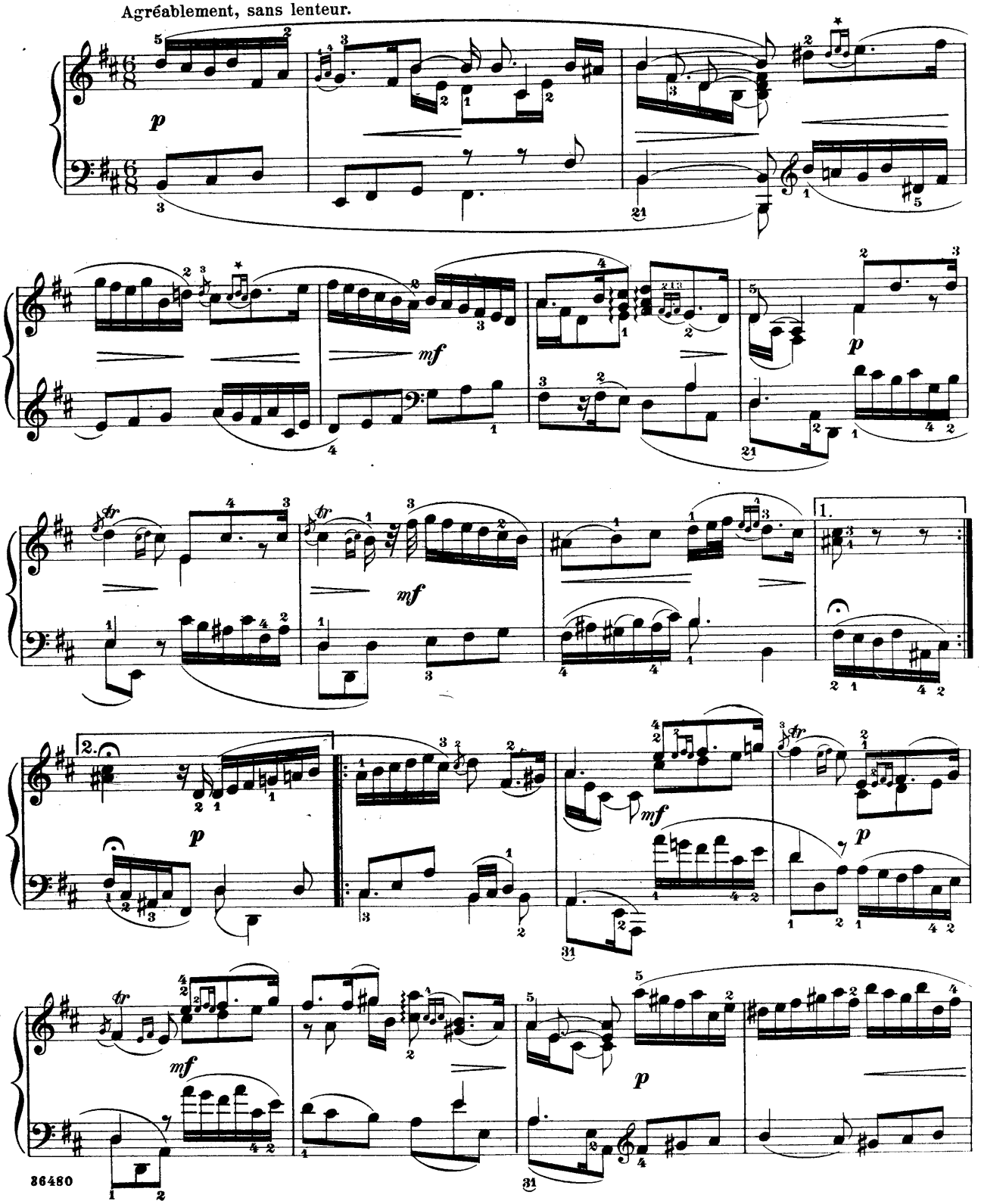


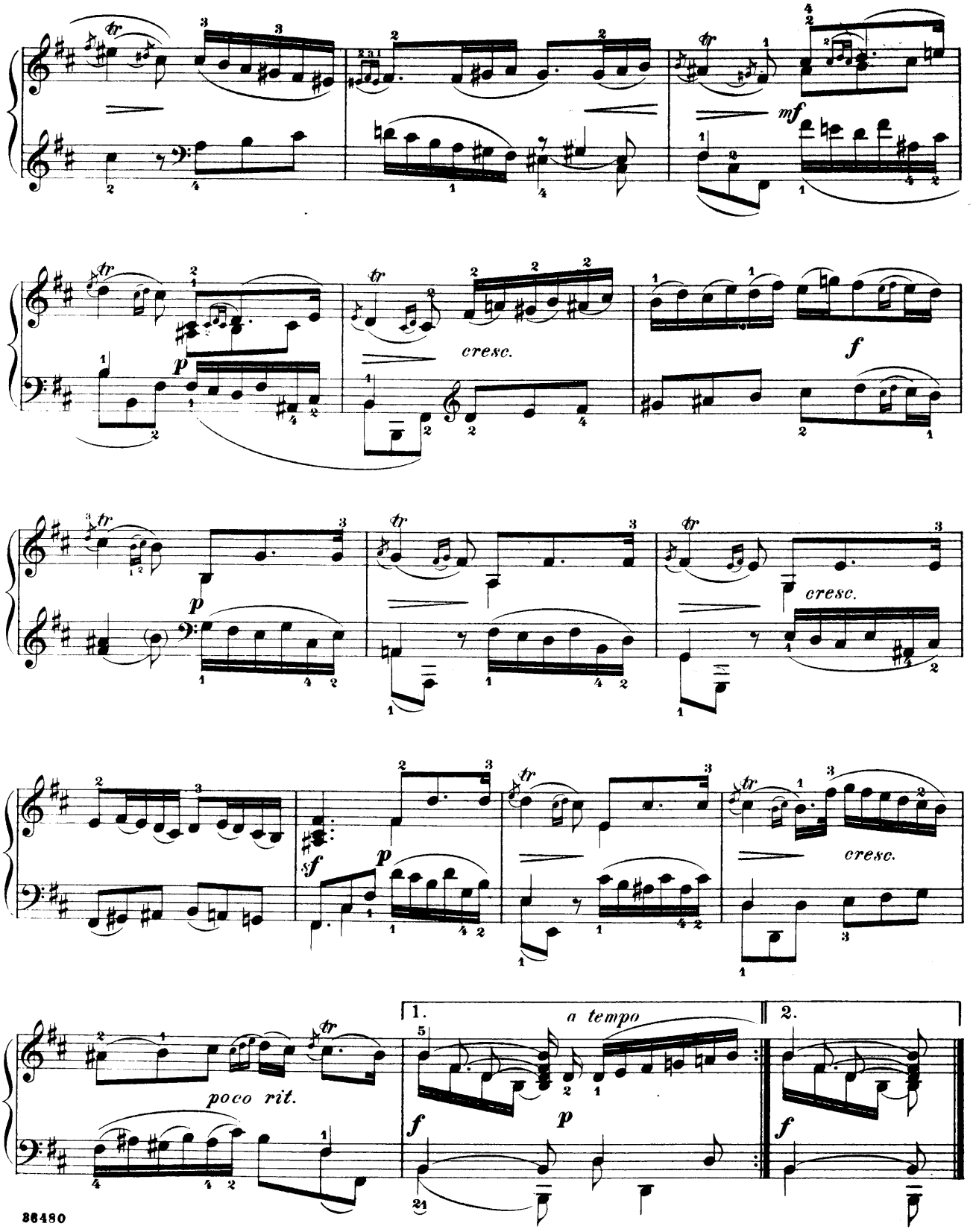

2nd Couplet.
mf
pp
mf
mp
mf
p
p
mf
rit.

L'engageante.

Con suavità, senza lentezza.

Agréablement, sans lenteur.

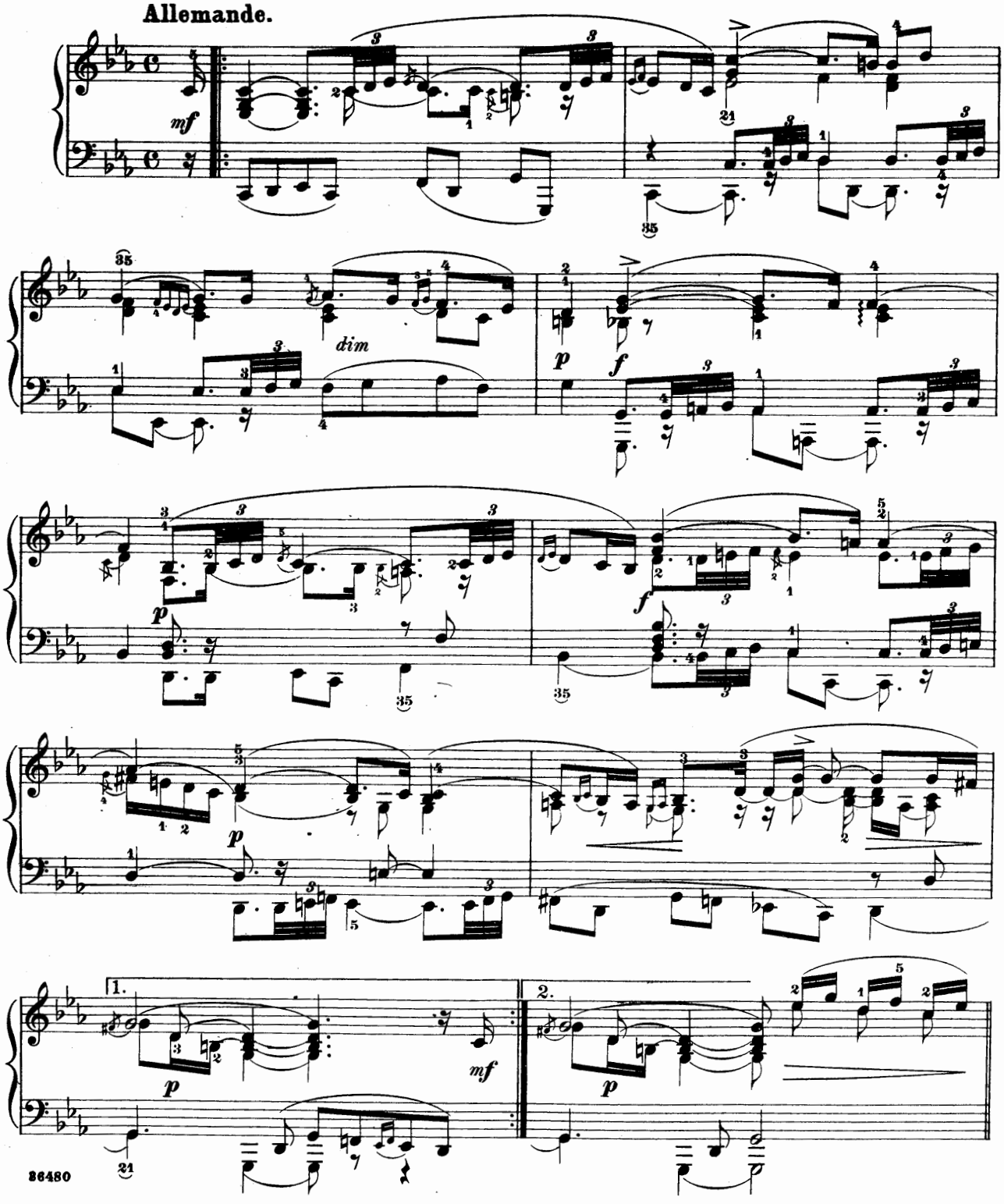


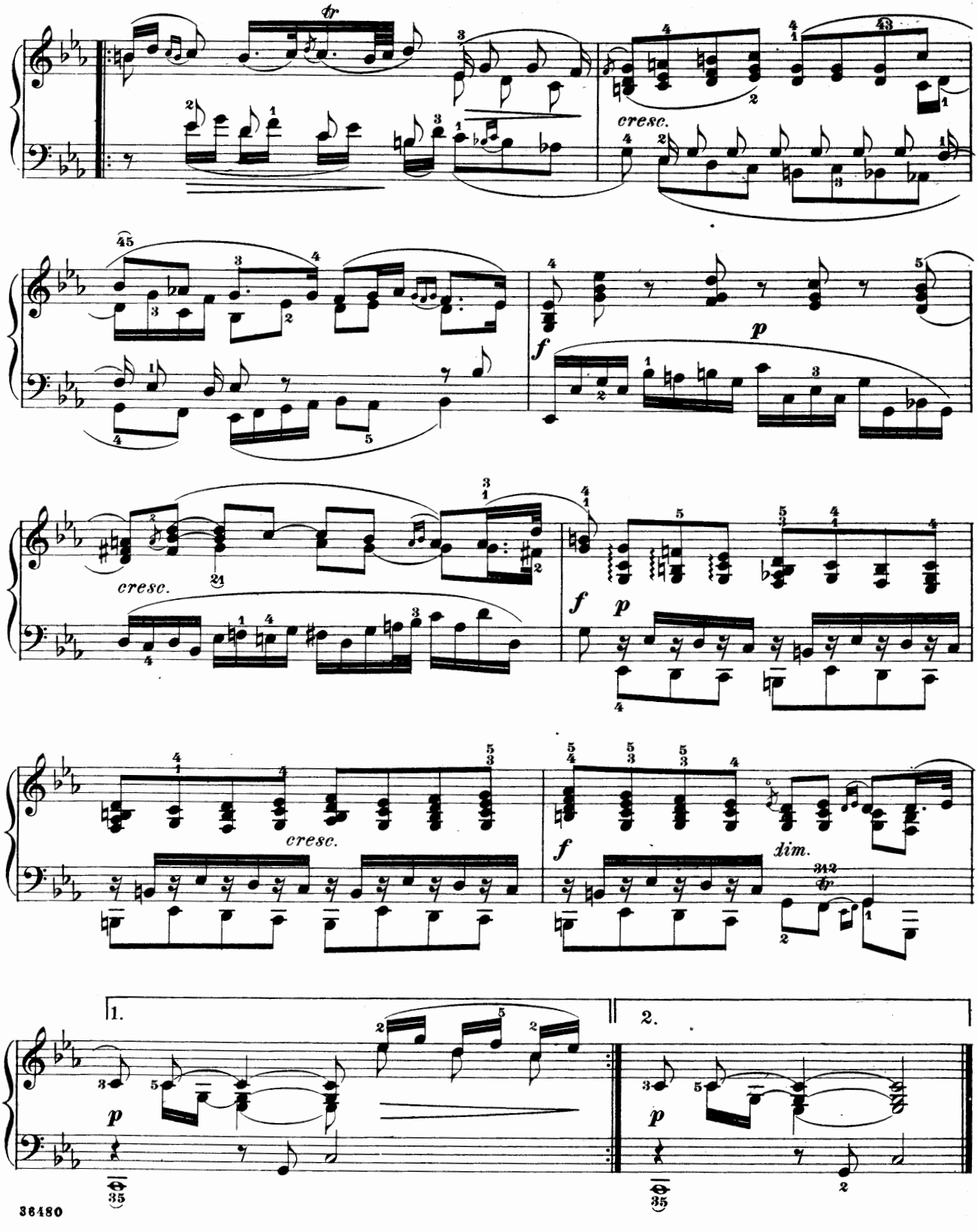

mf
cresc.
f
p
cresc.
sf
p
cresc.
poco rit.
1.
a tempo
2.
f
p
f

Suite in C minor.

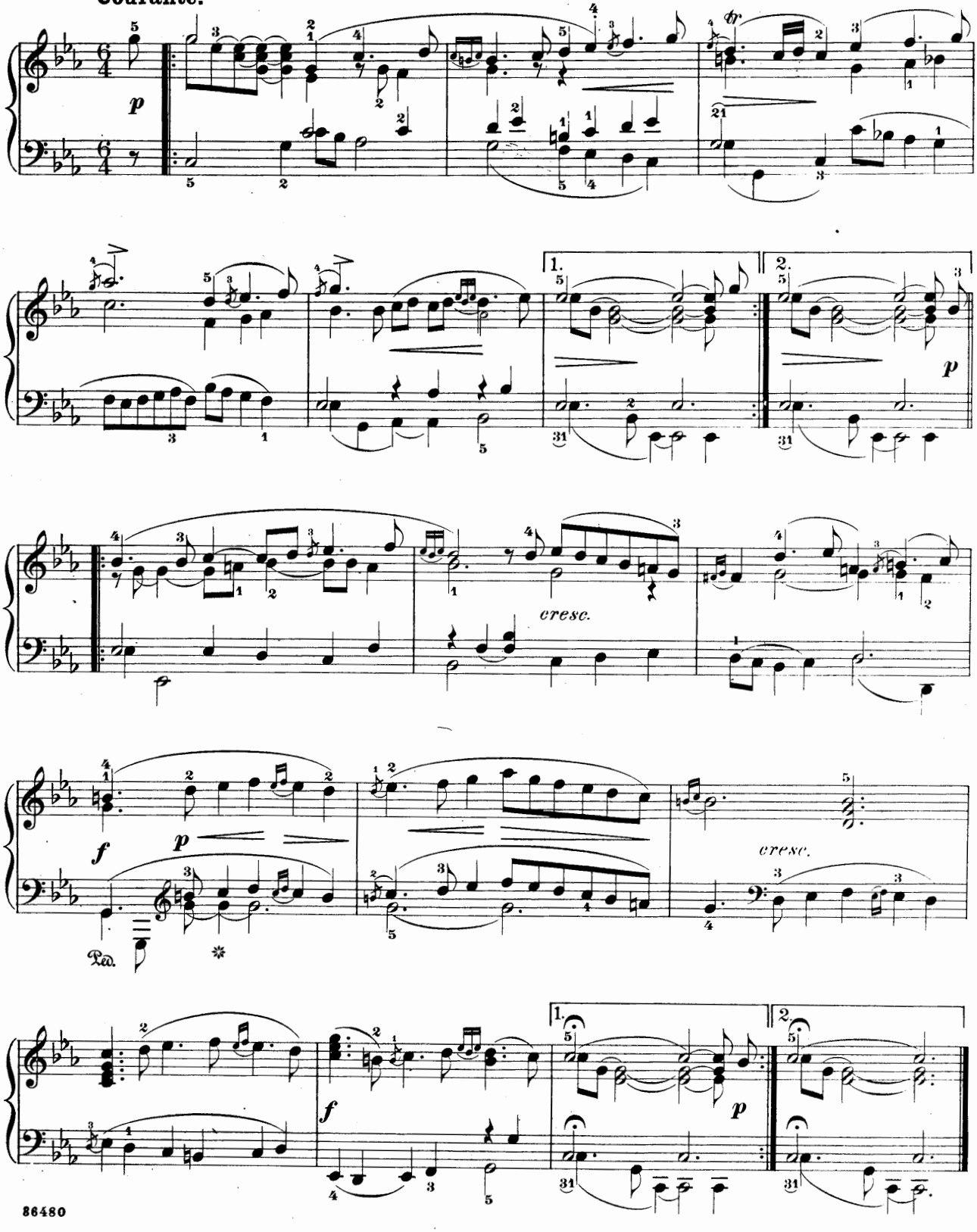
La Ténébreuse.

Allemande.




cresc.
cresc.
cresc.
dim.
1.
2.

Courante.

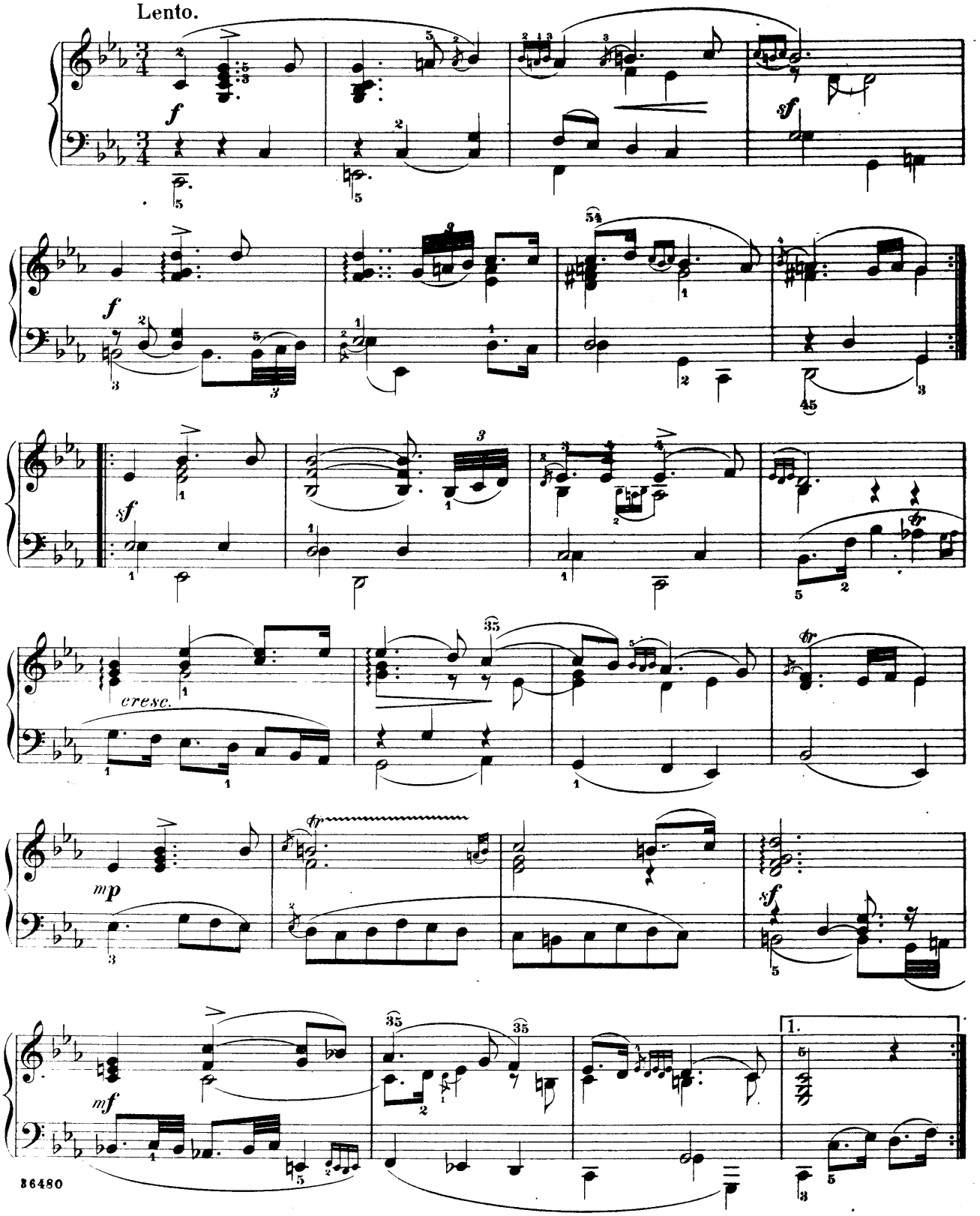


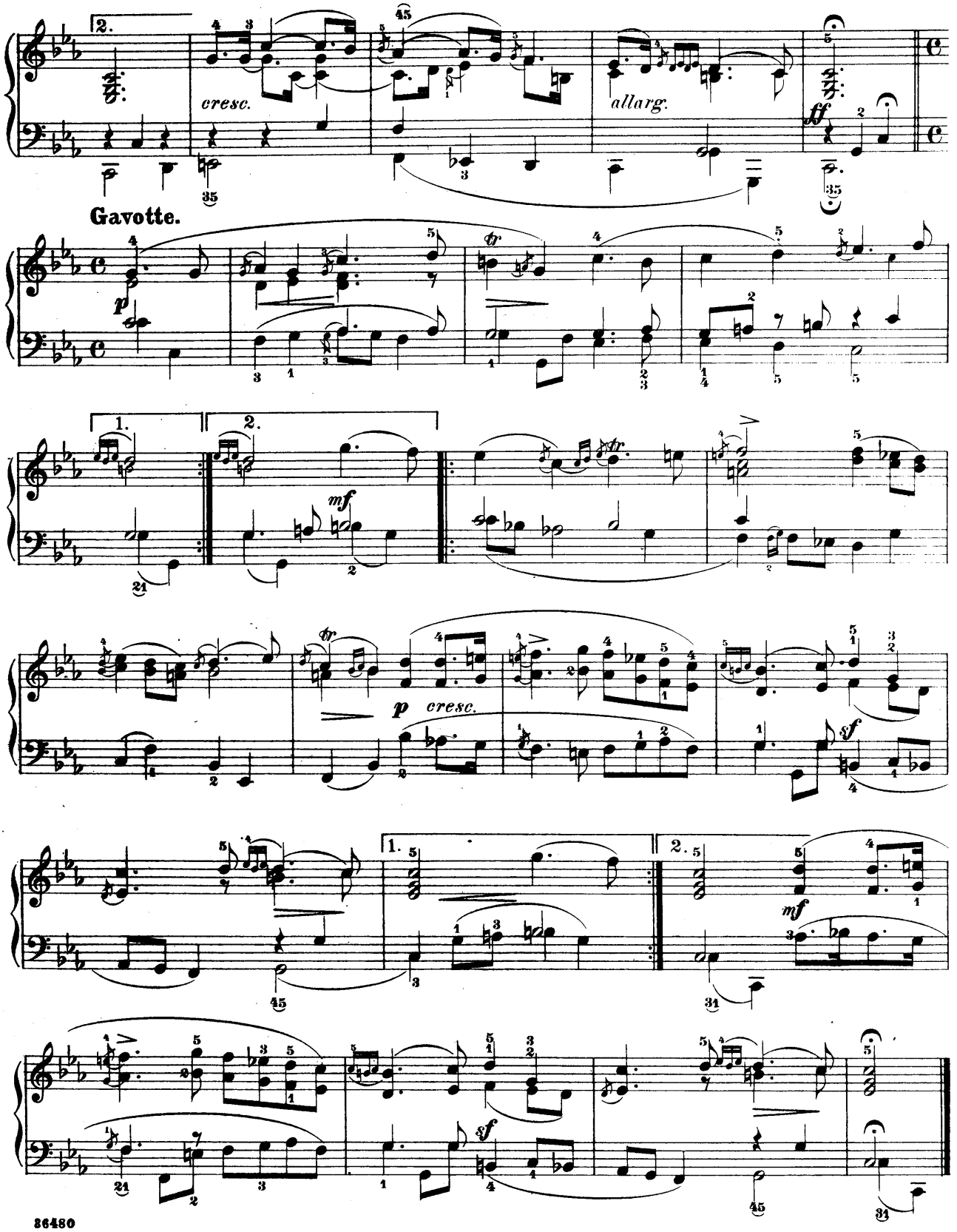
-F. Couperin.-

La Lugubre.

Sarabande.

Lento.




2.
cresc.
allarg.
ff
Gavotte.
p
1.
2.
mf
tr
p cresc.
sf
mf

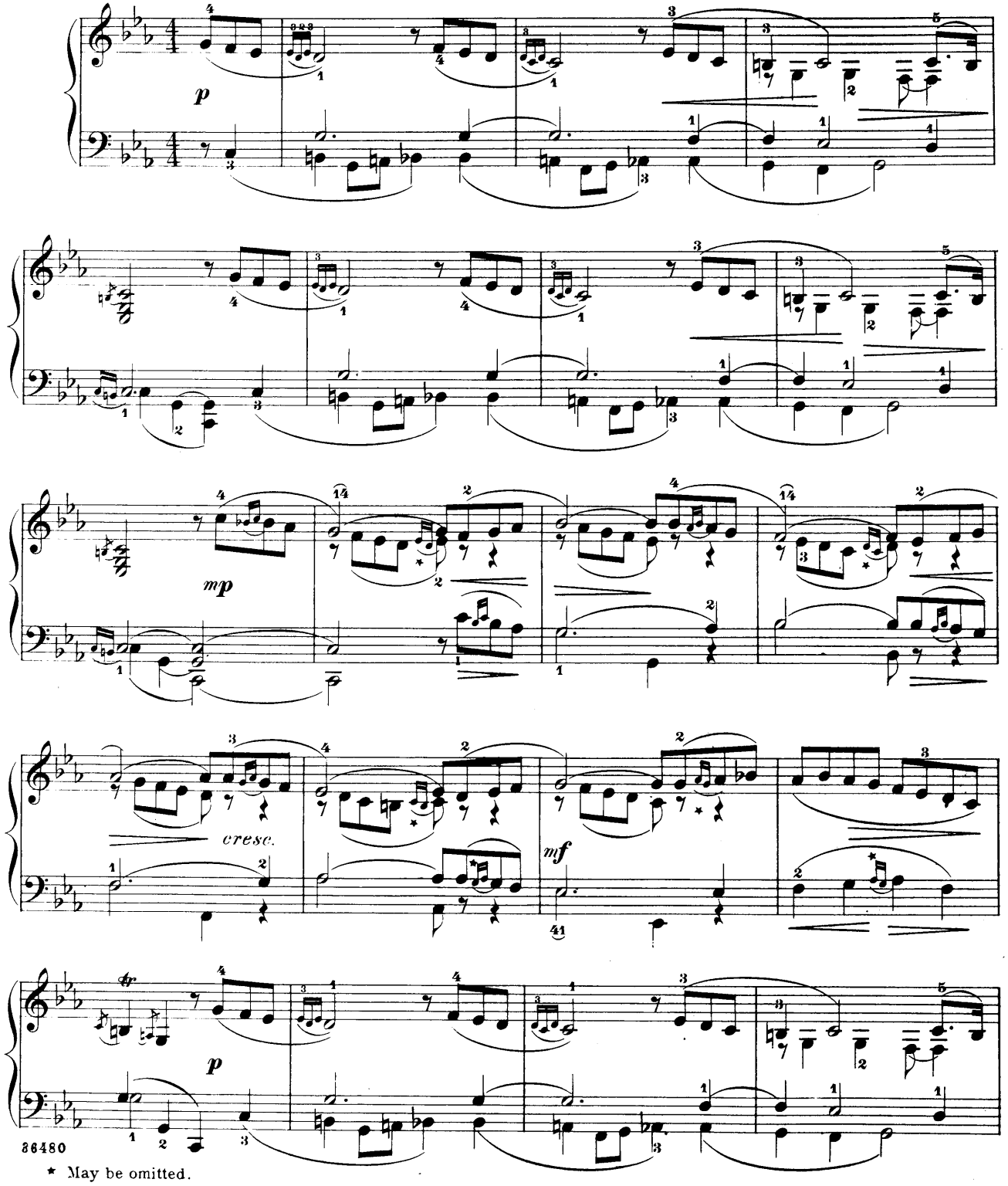
-F. Couperin.-

La Favorite.

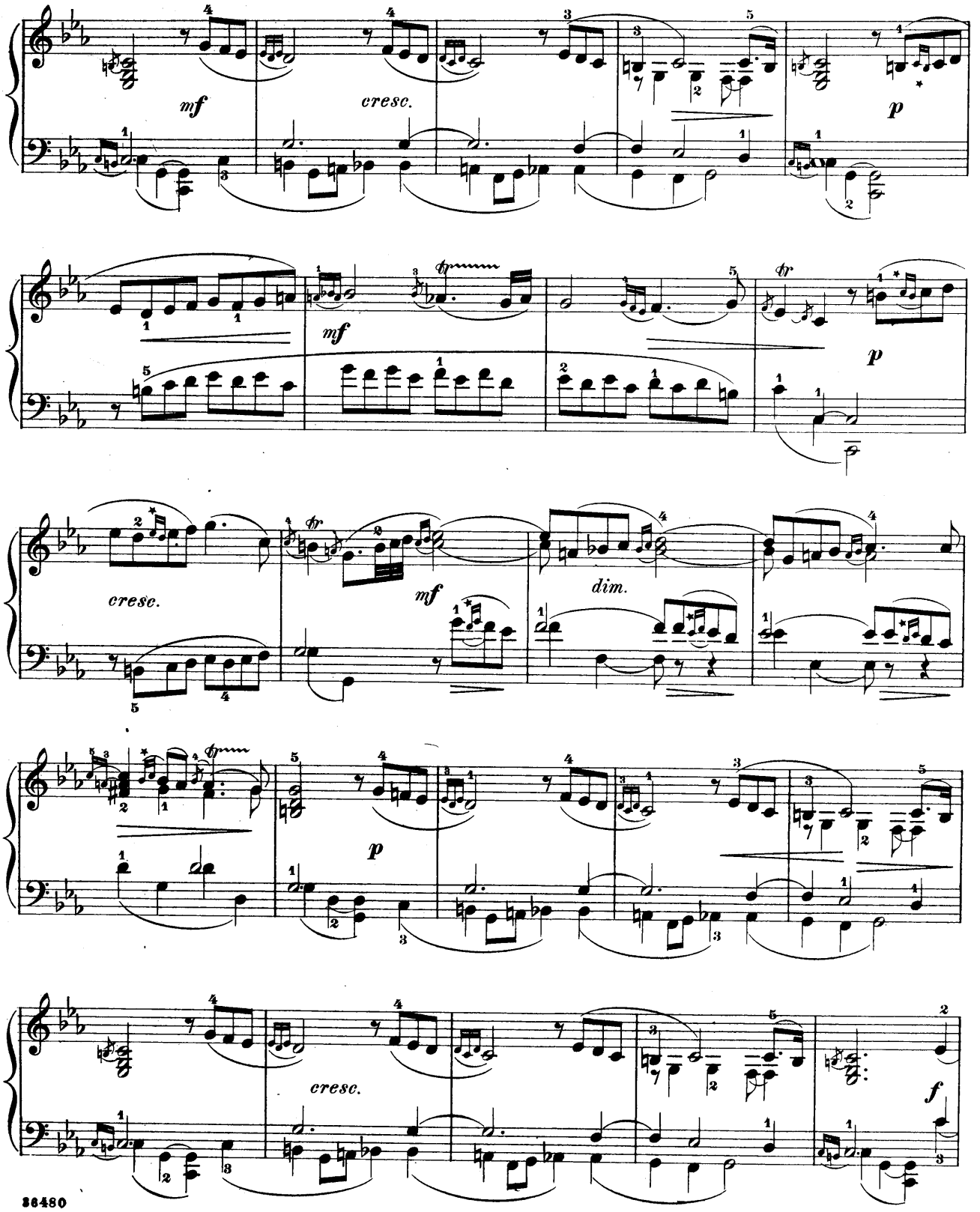
(Chaconne-Rondeau.)

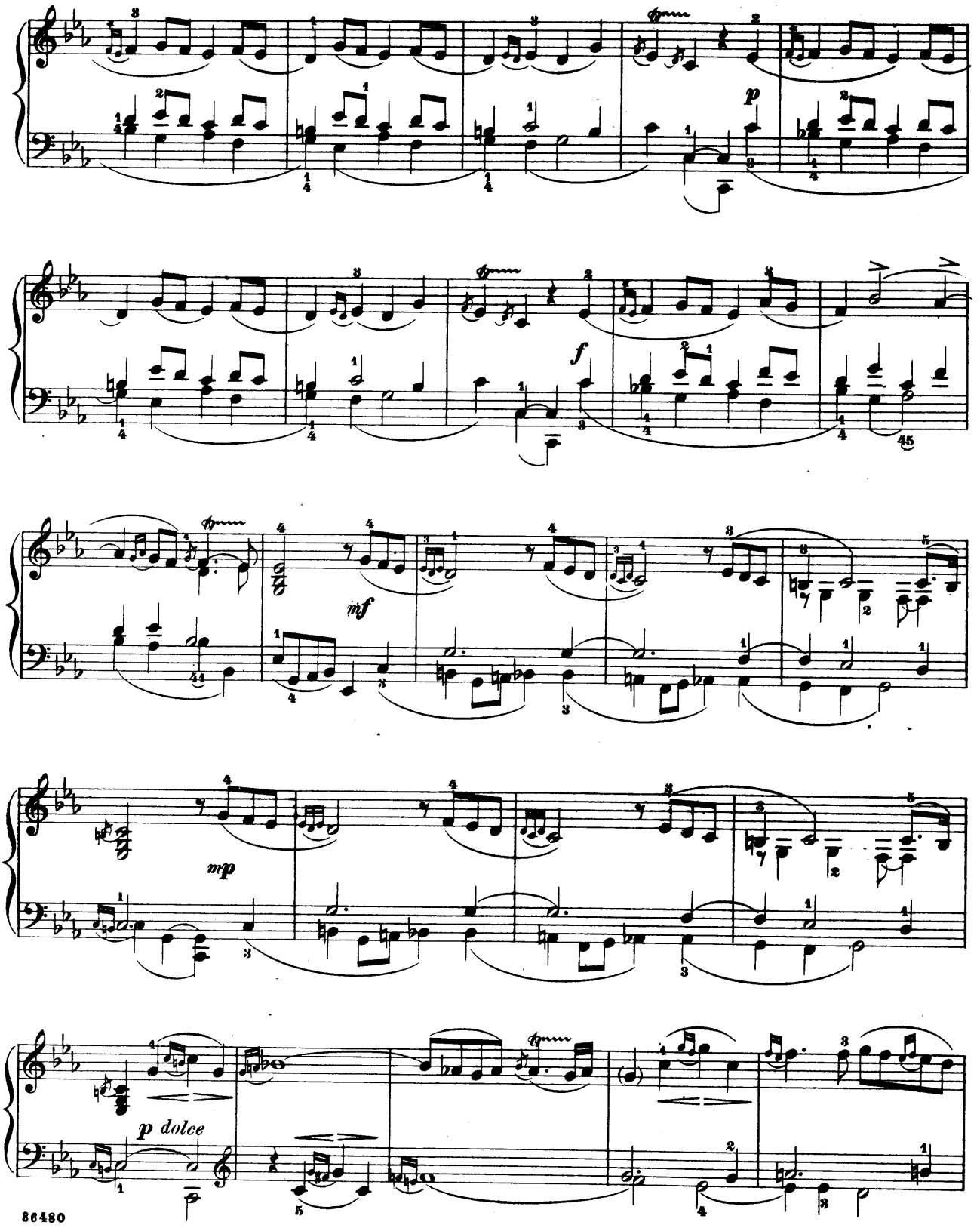
Grave, senza lentezza.

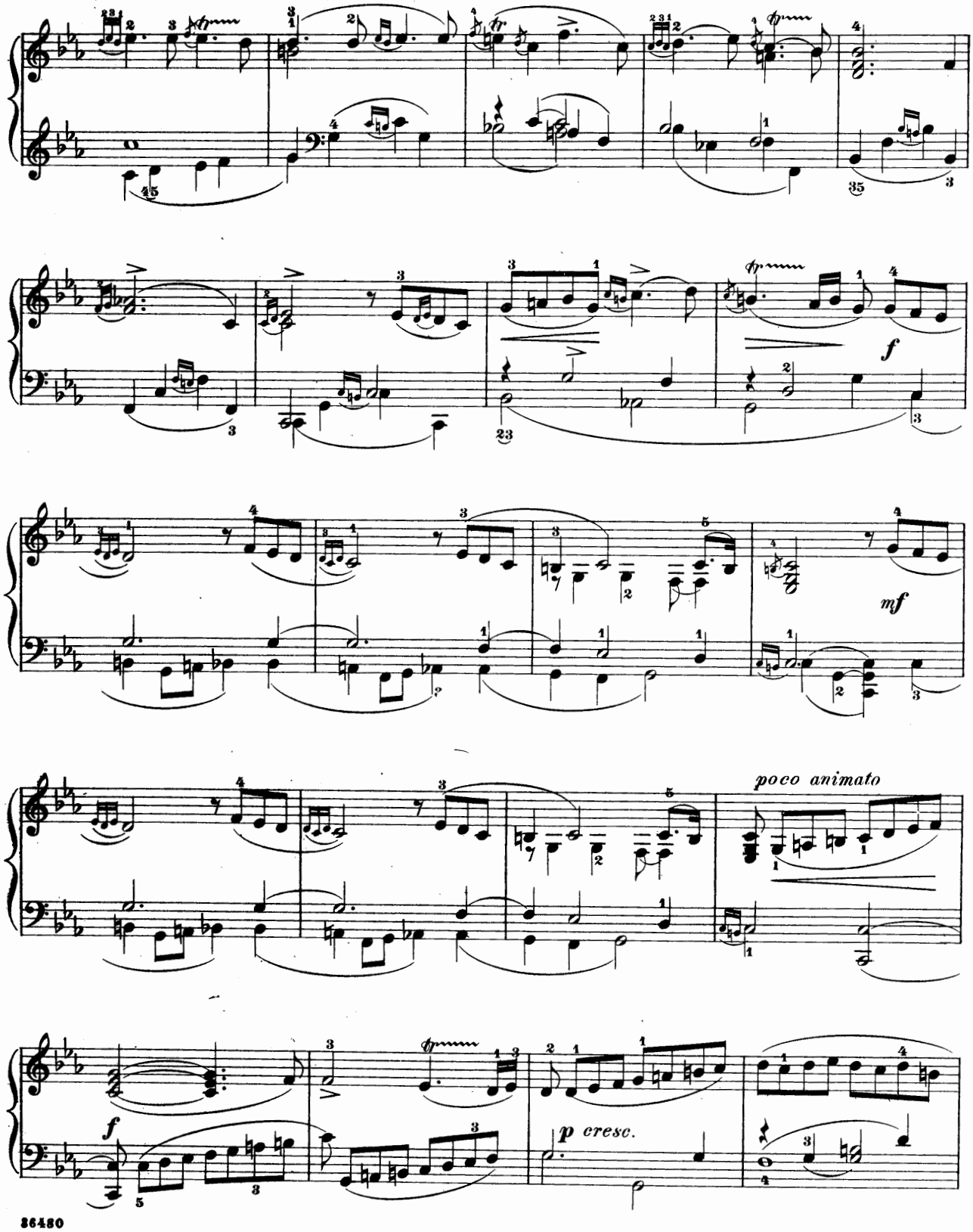
Gravement, sans lenteur.

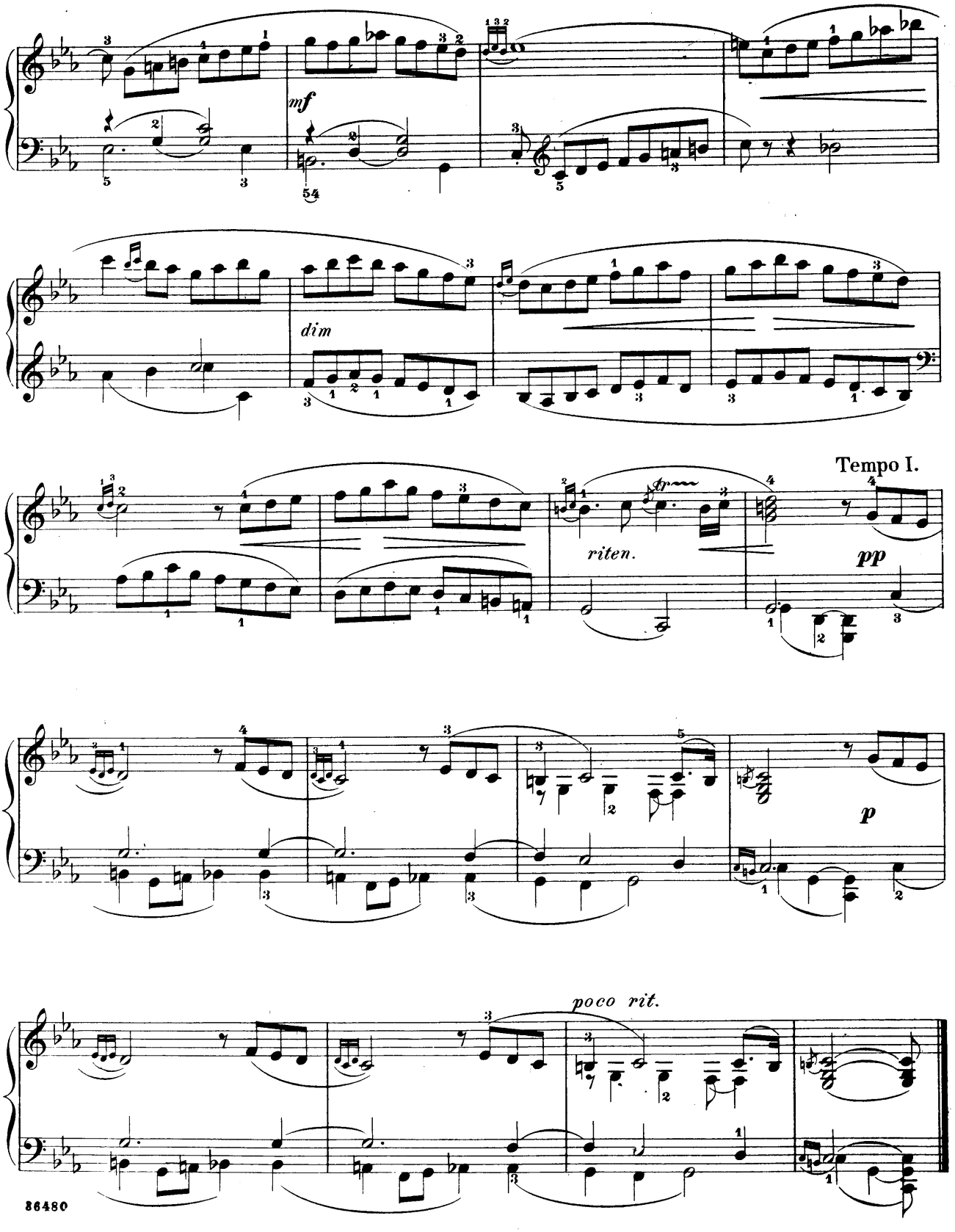


★ May be omitted.


mf
cresc.
p
mf
p
cresc.
mf
dim.
p
cresc.
f


p
f
mf
mp
p dolce

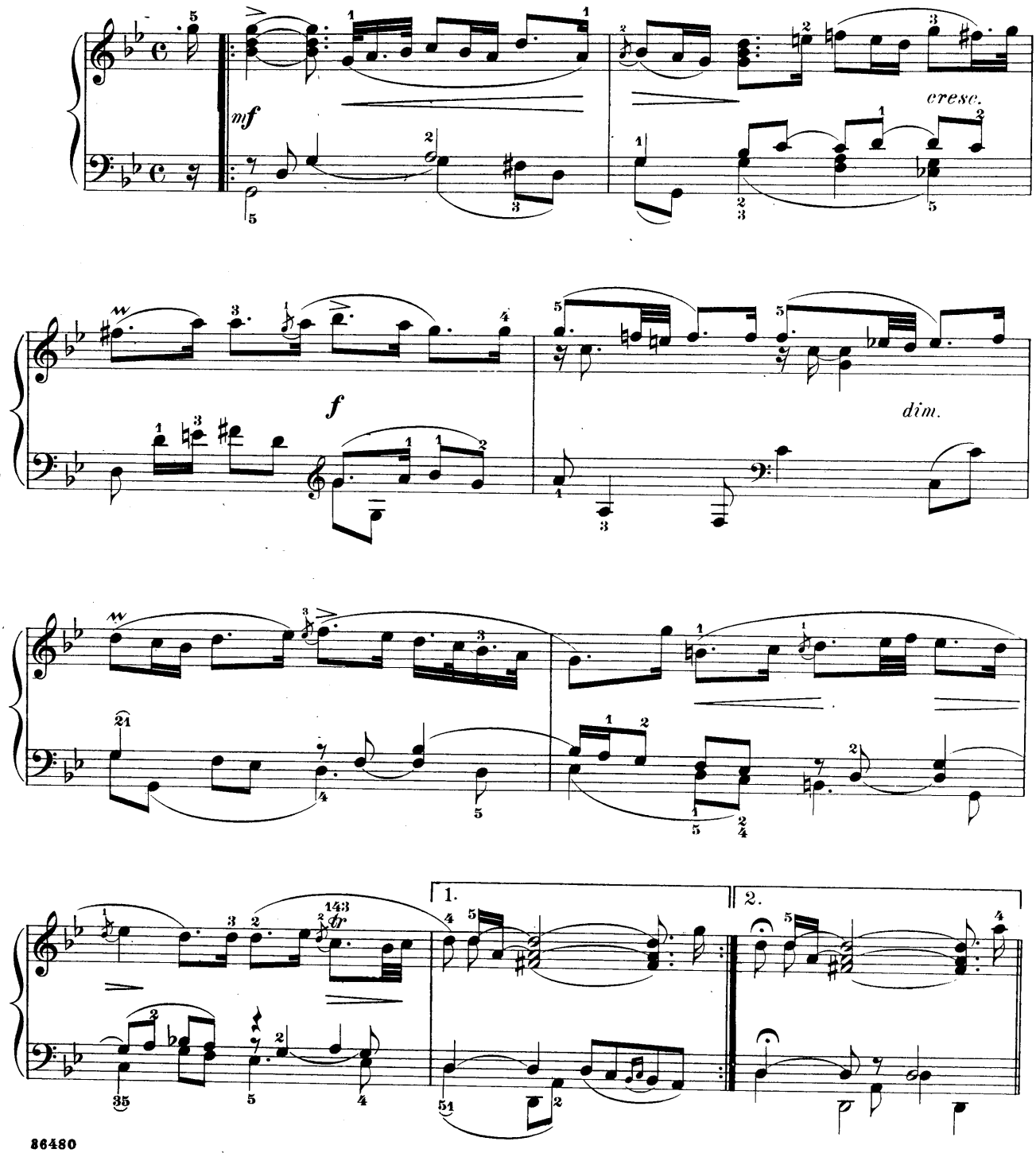

f
mf
poco animato
f
p cresc.

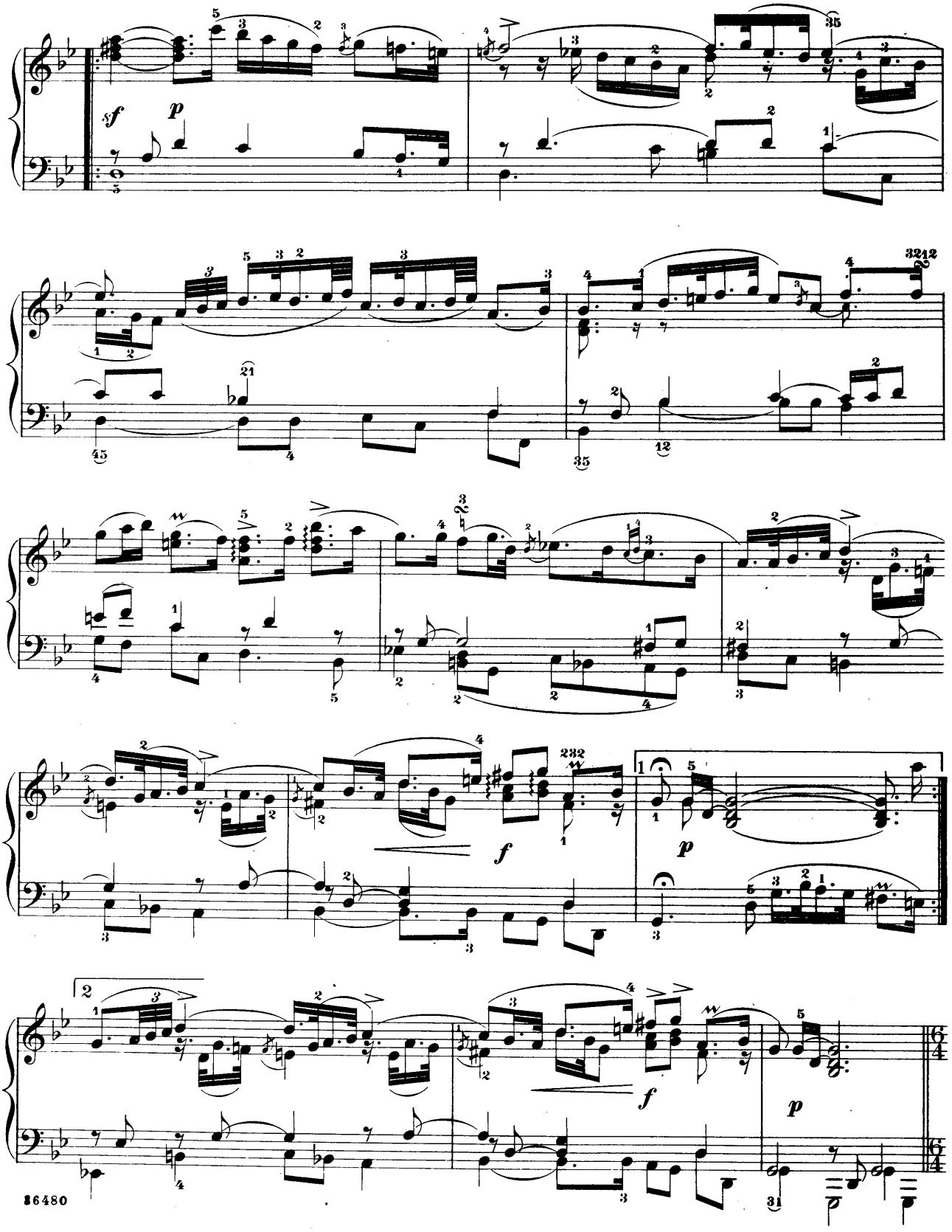

mf
dim
Tempo I.
riten.
pp
p
poco rit.

Suite in G minor.

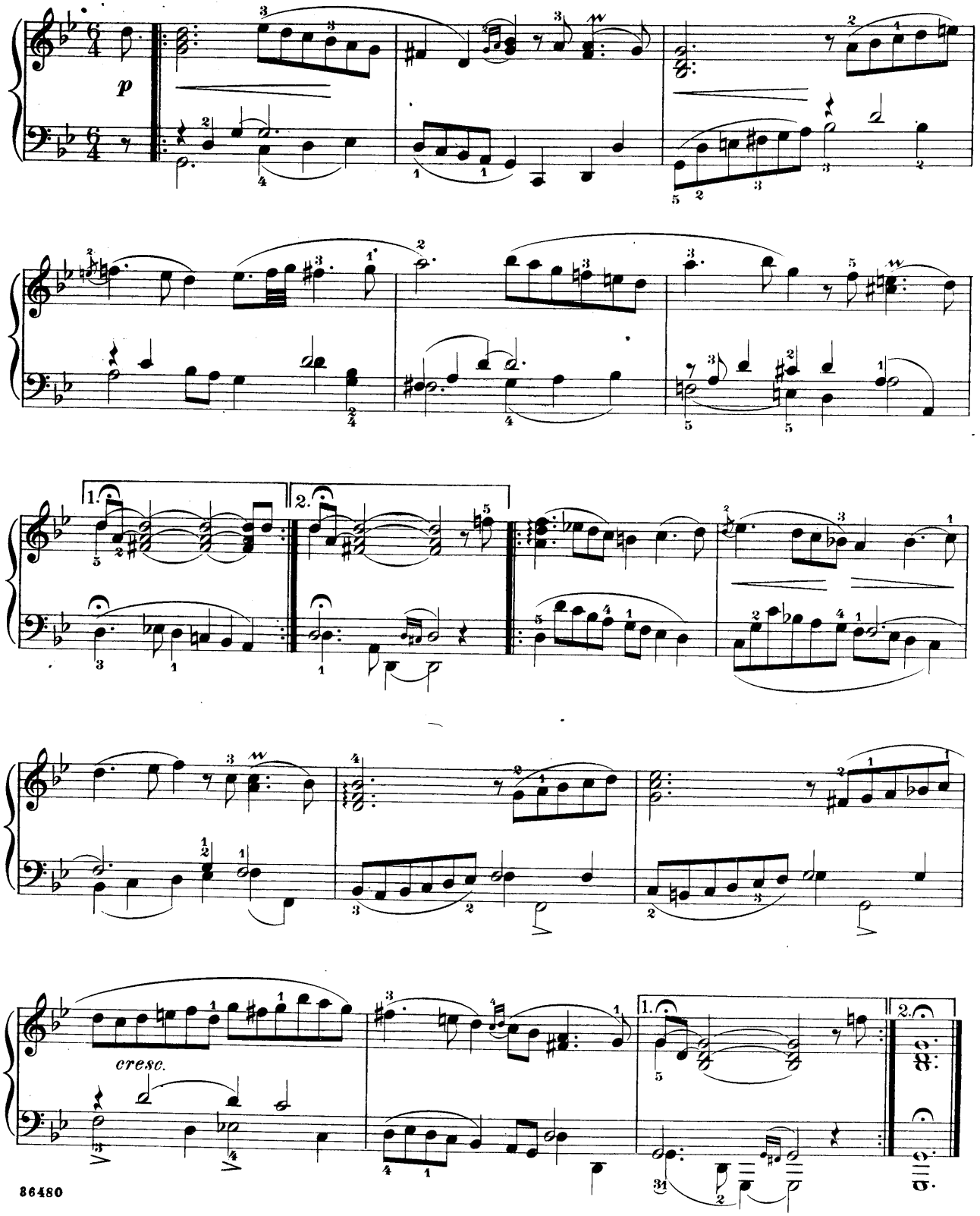
L'auguste.

Allemande.



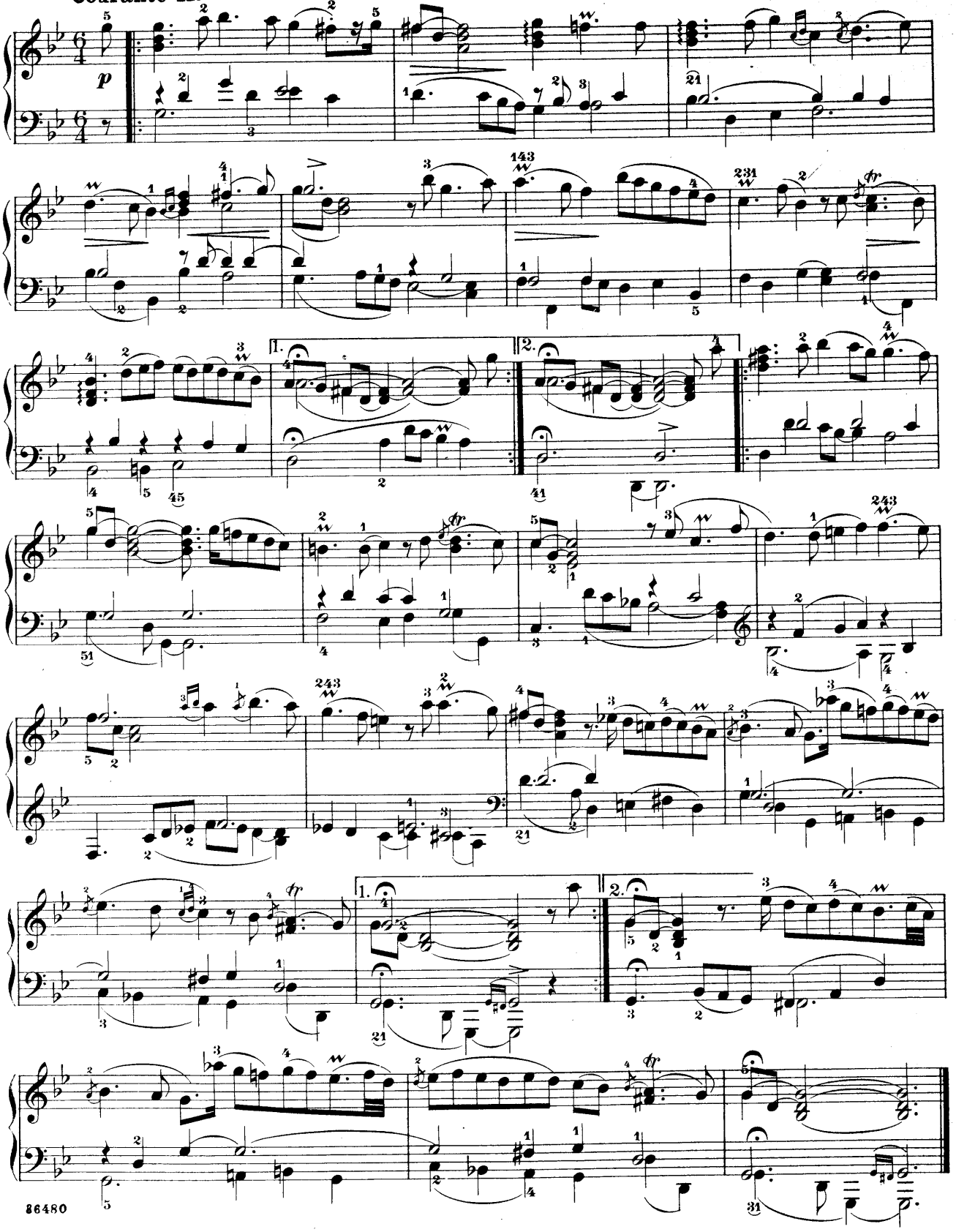

sf
p
f
p
f
p

Courante I.



Courante II.

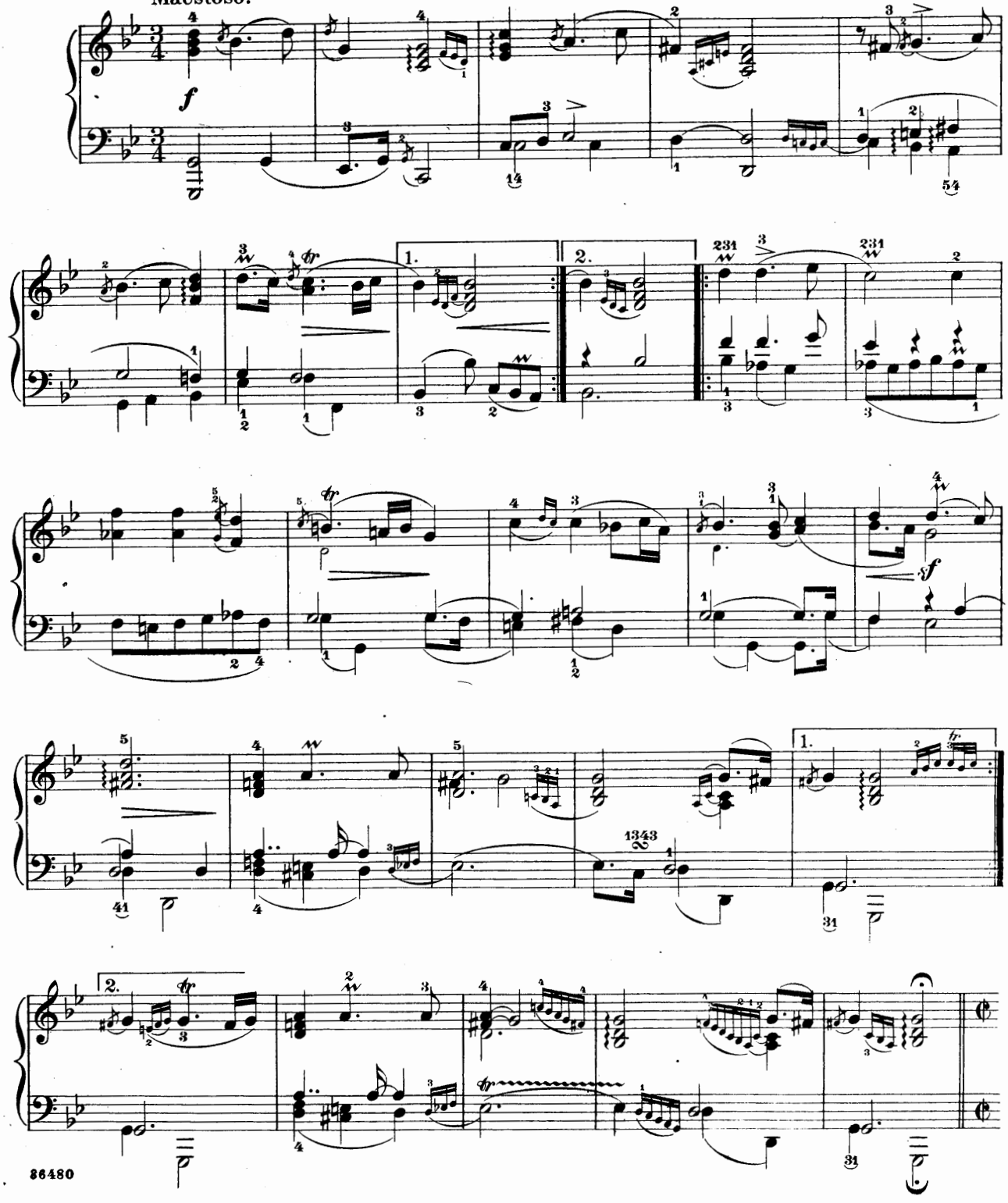
–F. Couperin.–

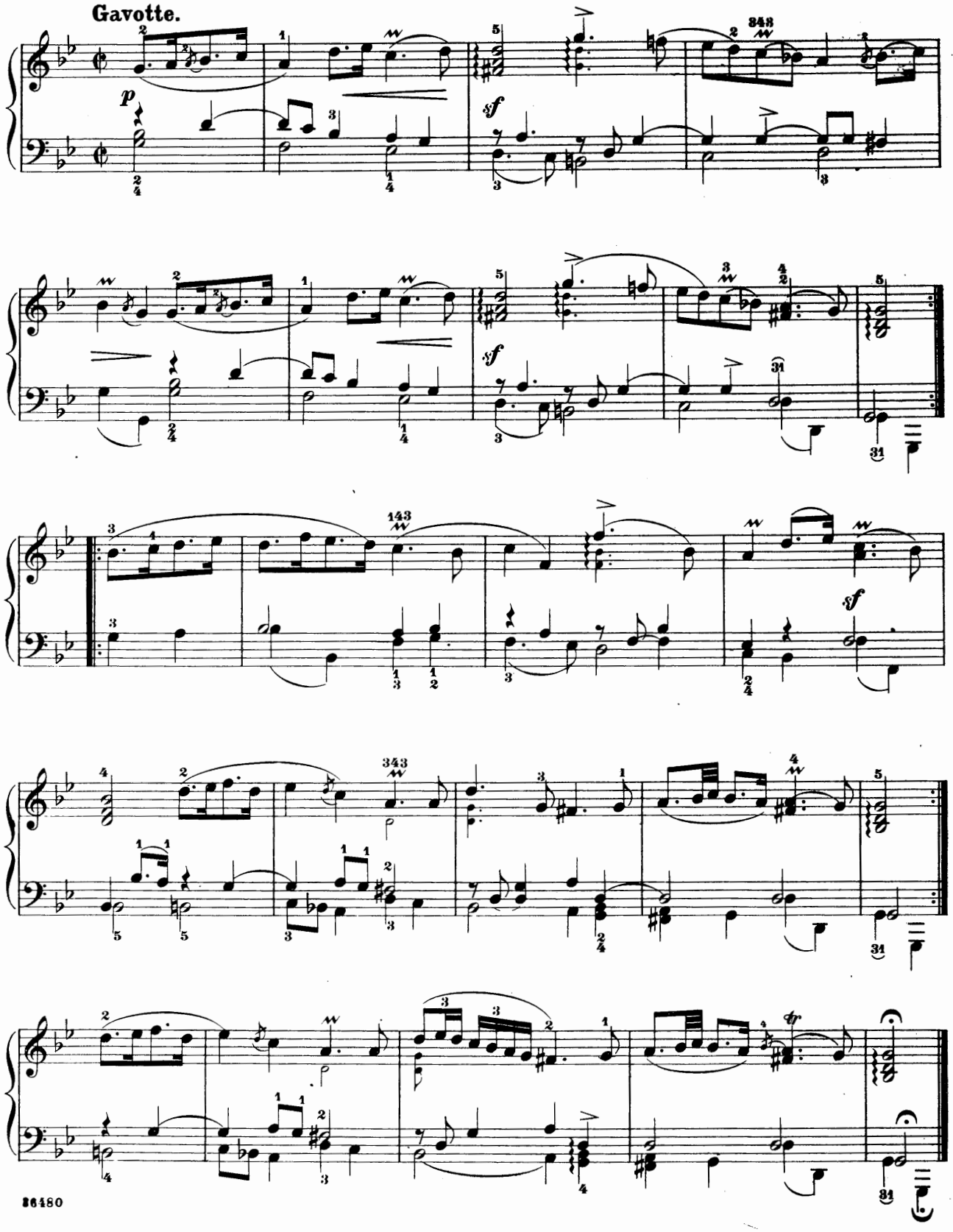


La Majestueuse.

Sarabande.

Maestoso.



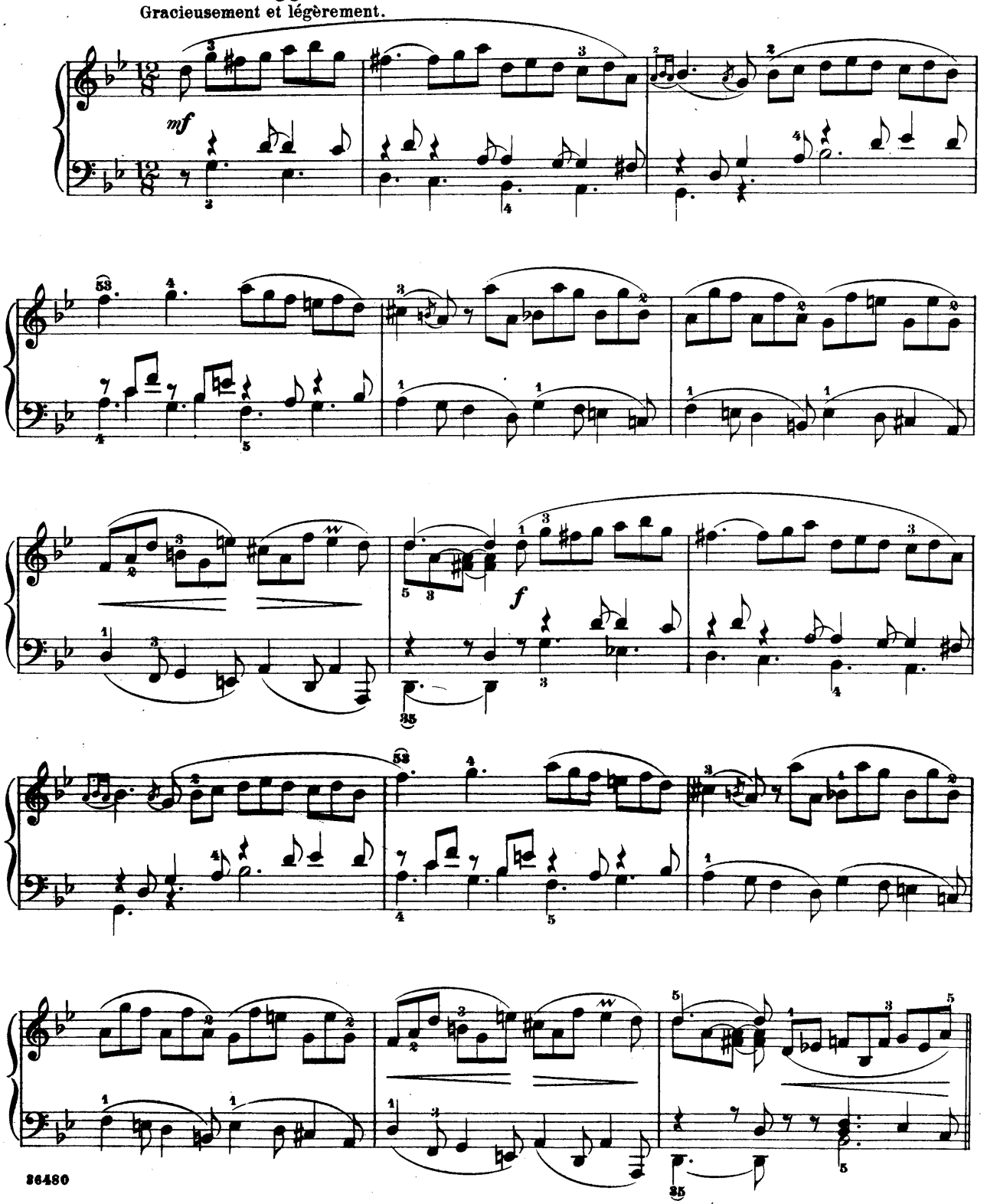

Gavotte.
p
sf
sf
sf

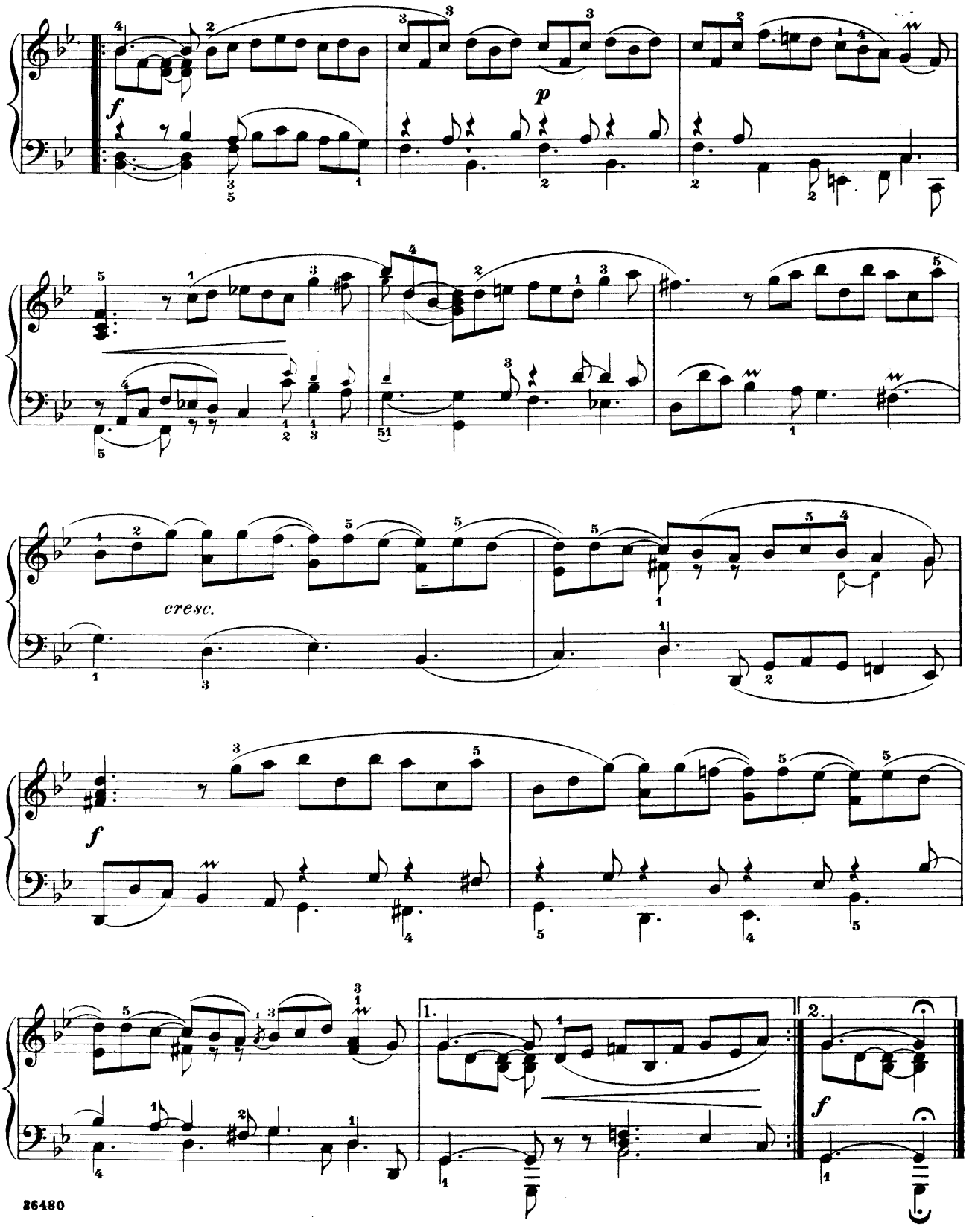
Gigue.

La Milordine.

Grazioso e leggero.

Gracieusement et légèrement.




f
p
cresc.
f
1.
2.
f

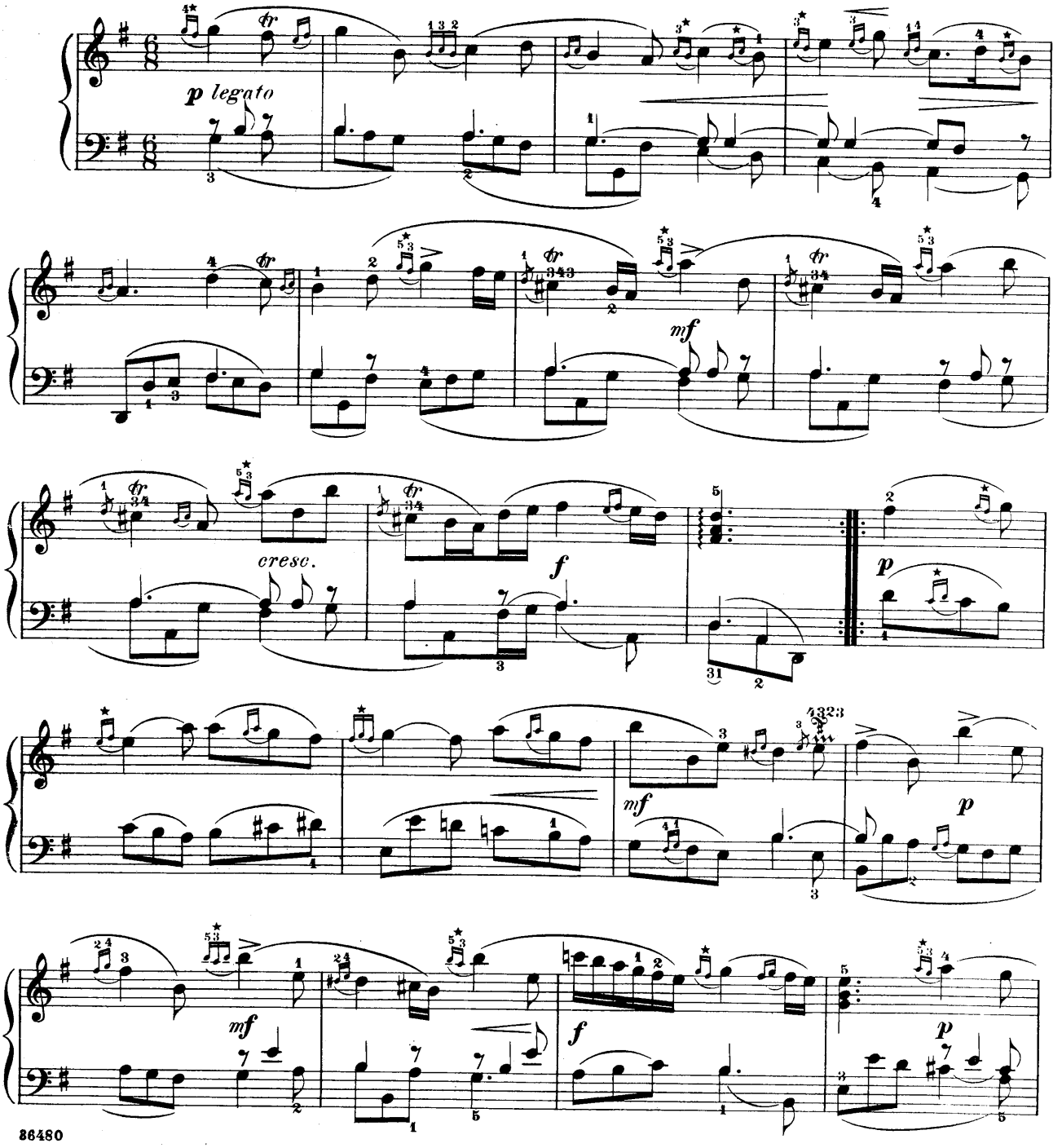
La Fleurie

ou

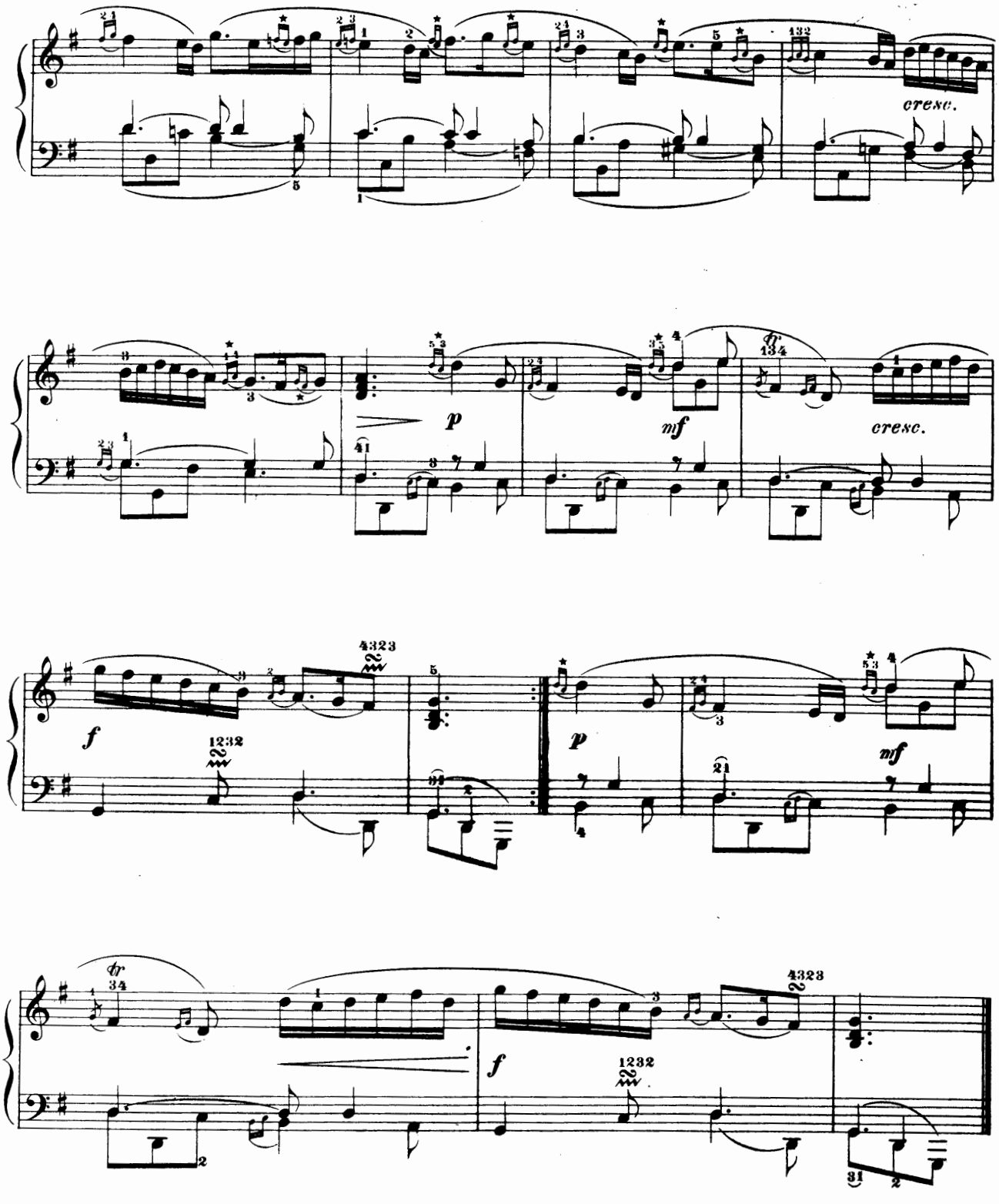
La tendre Nanette.

Andantino grazioso.

Gracieusement.

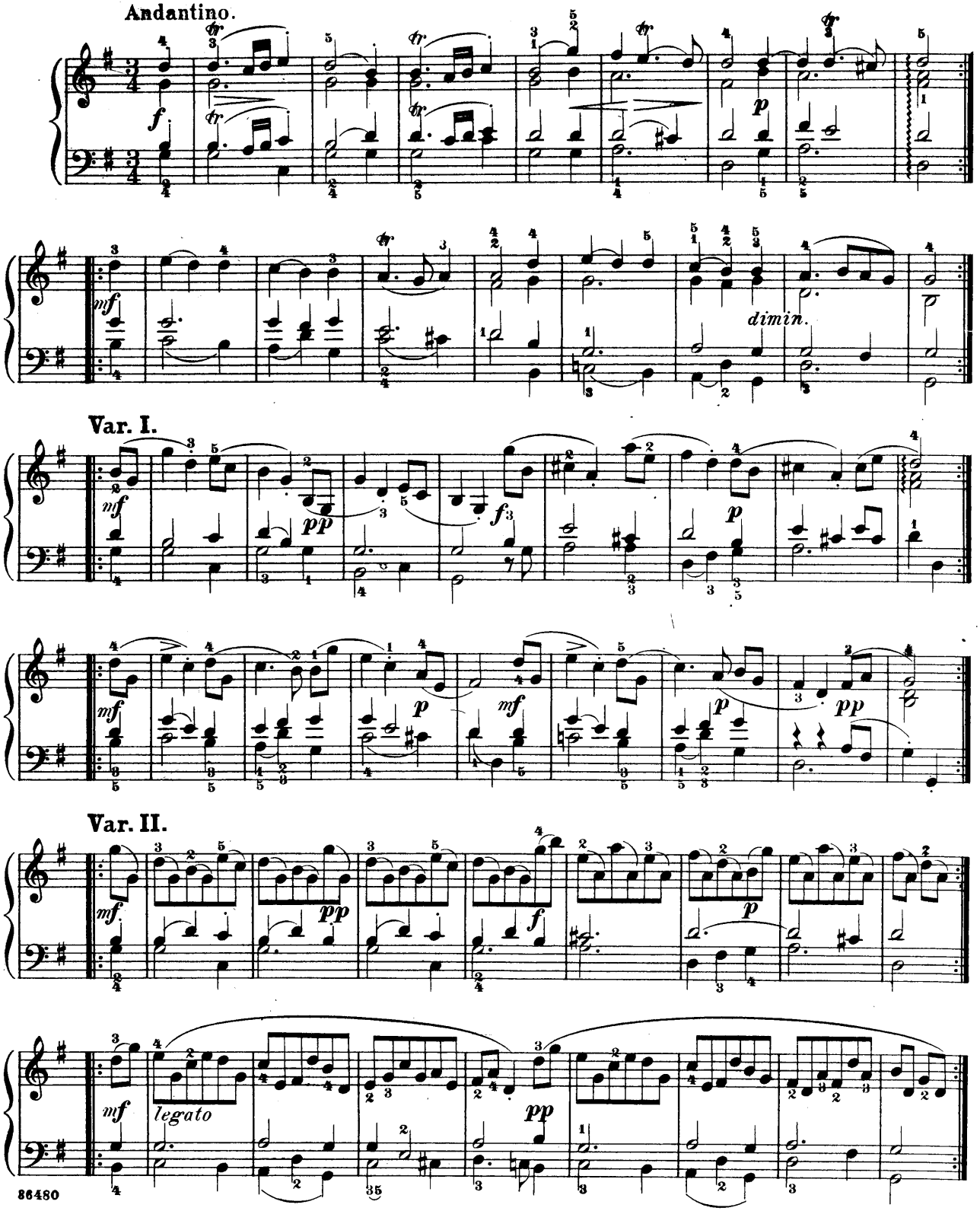


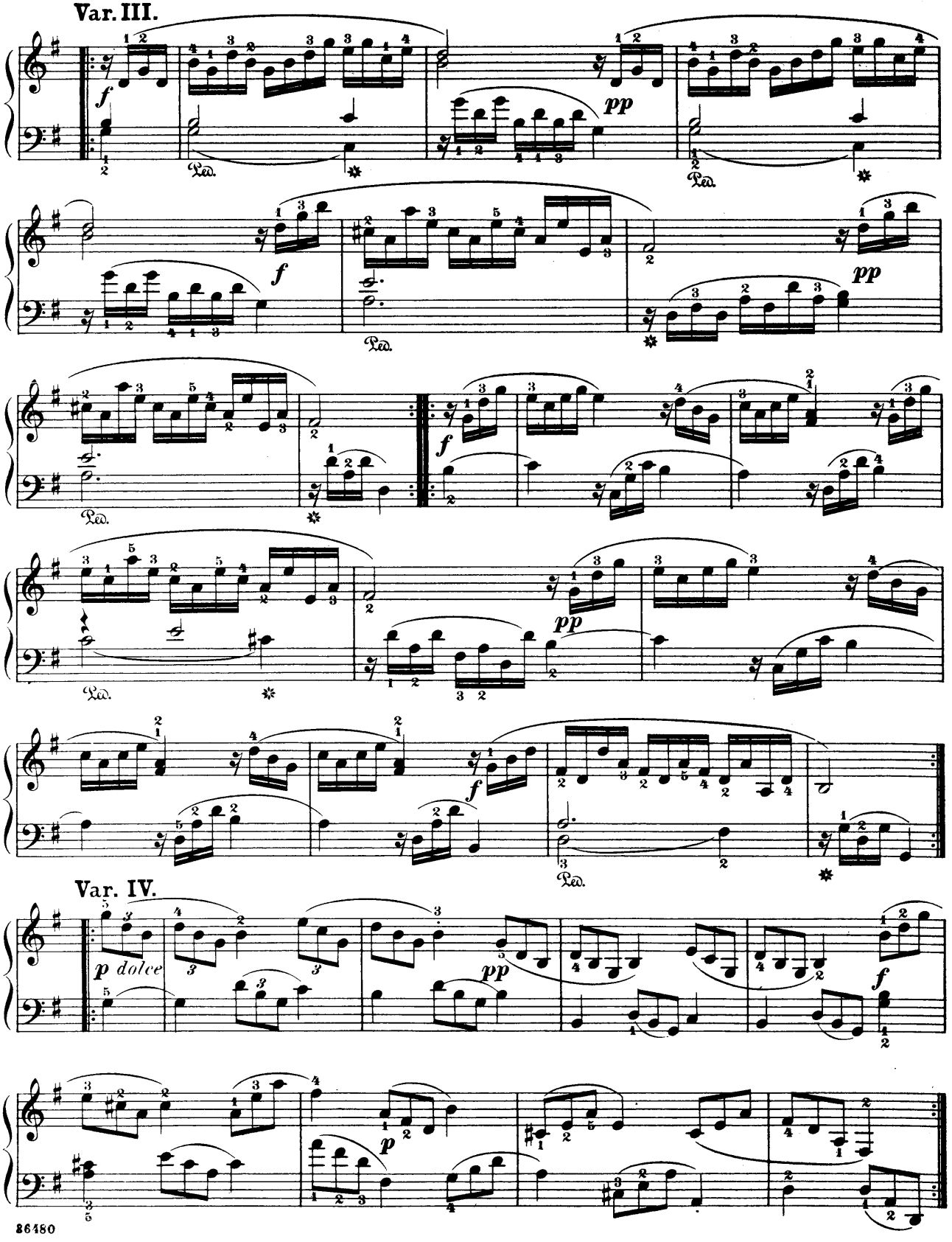
★ may be omitted.

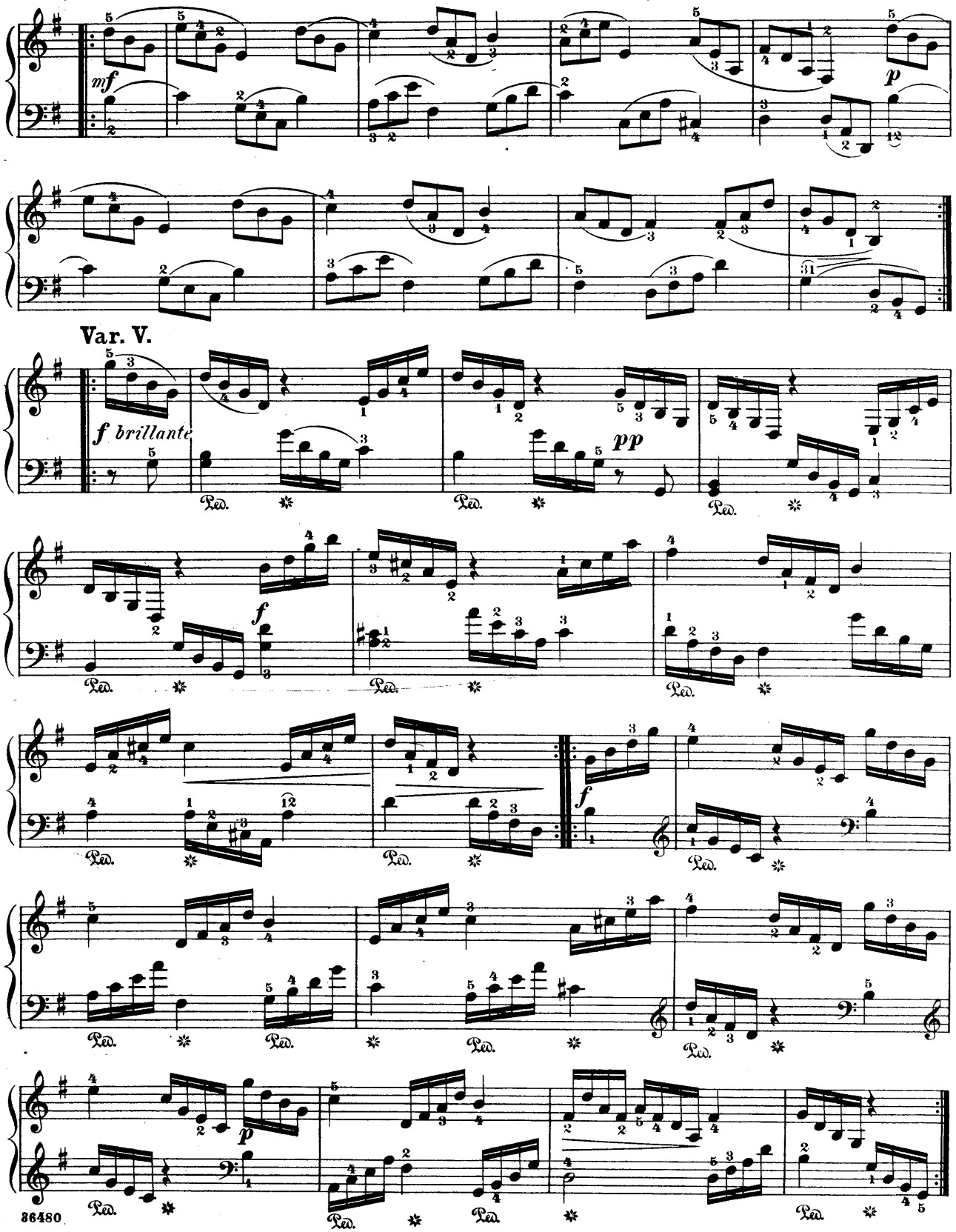

cresc.
p
mf
cresc.
f
p
mf
f

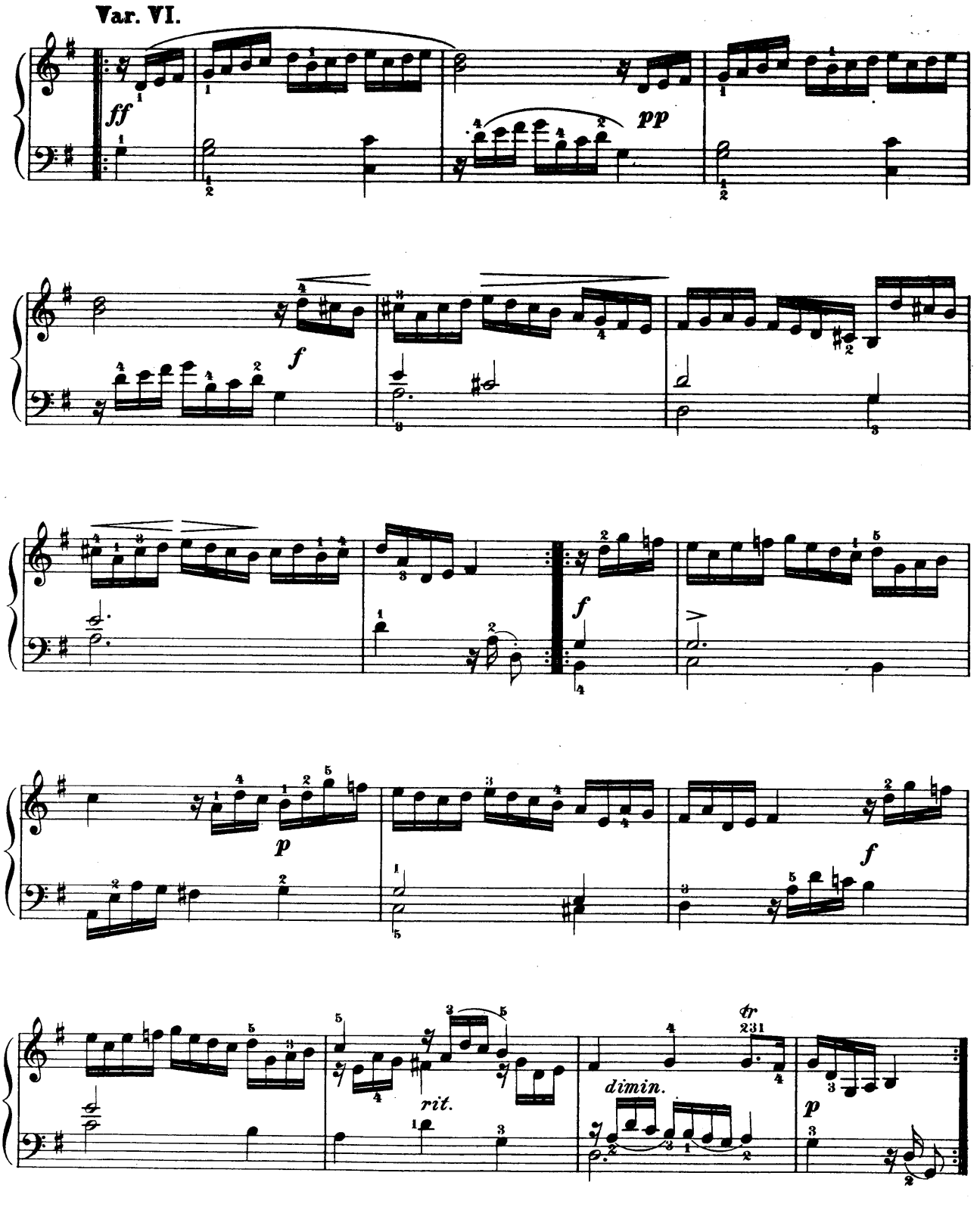
Franz Xaver Murschhauser.
(1670 - 1733.)

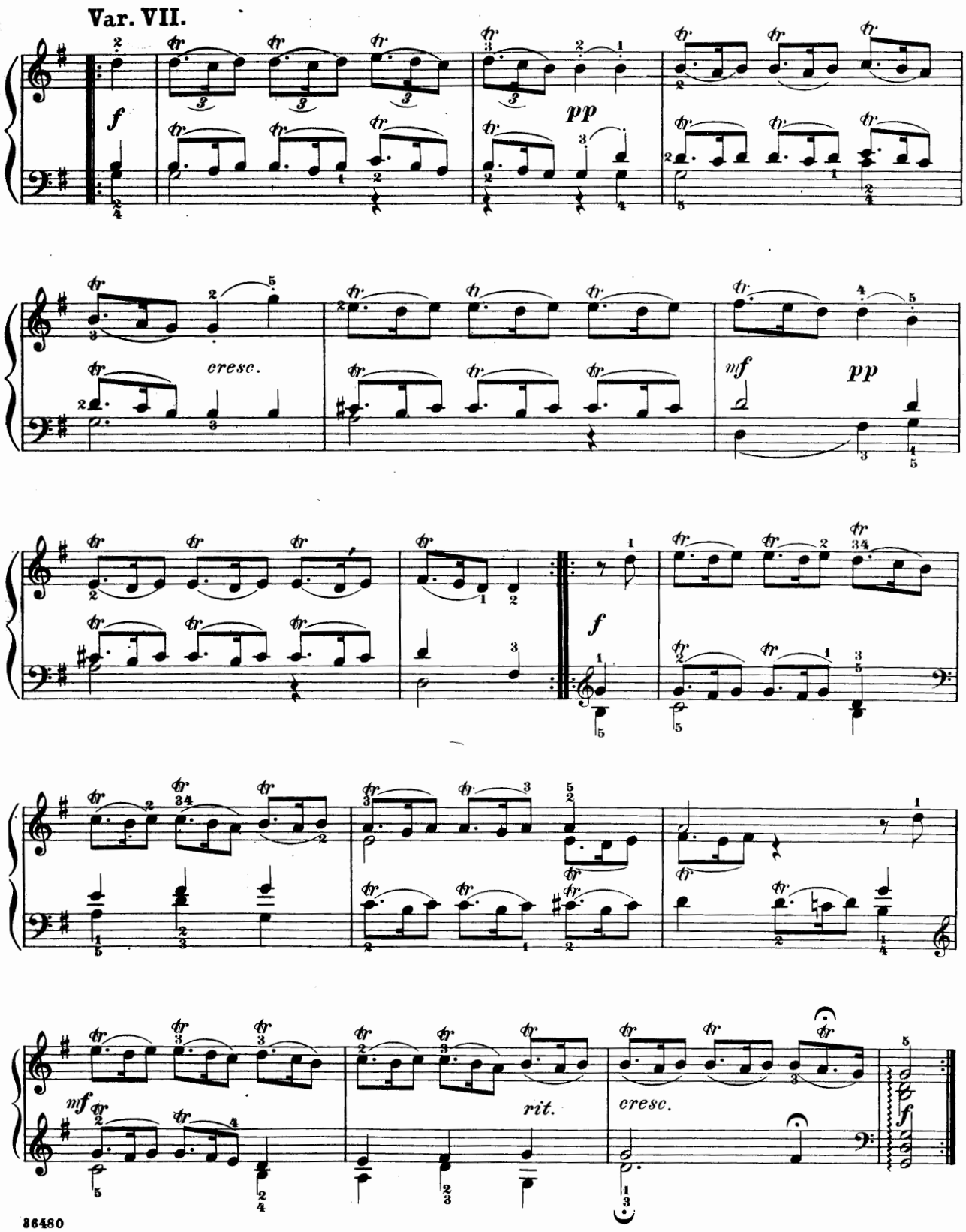
Aria Pastoralis Variata.




Var. III.
Var. IV.
p dolce

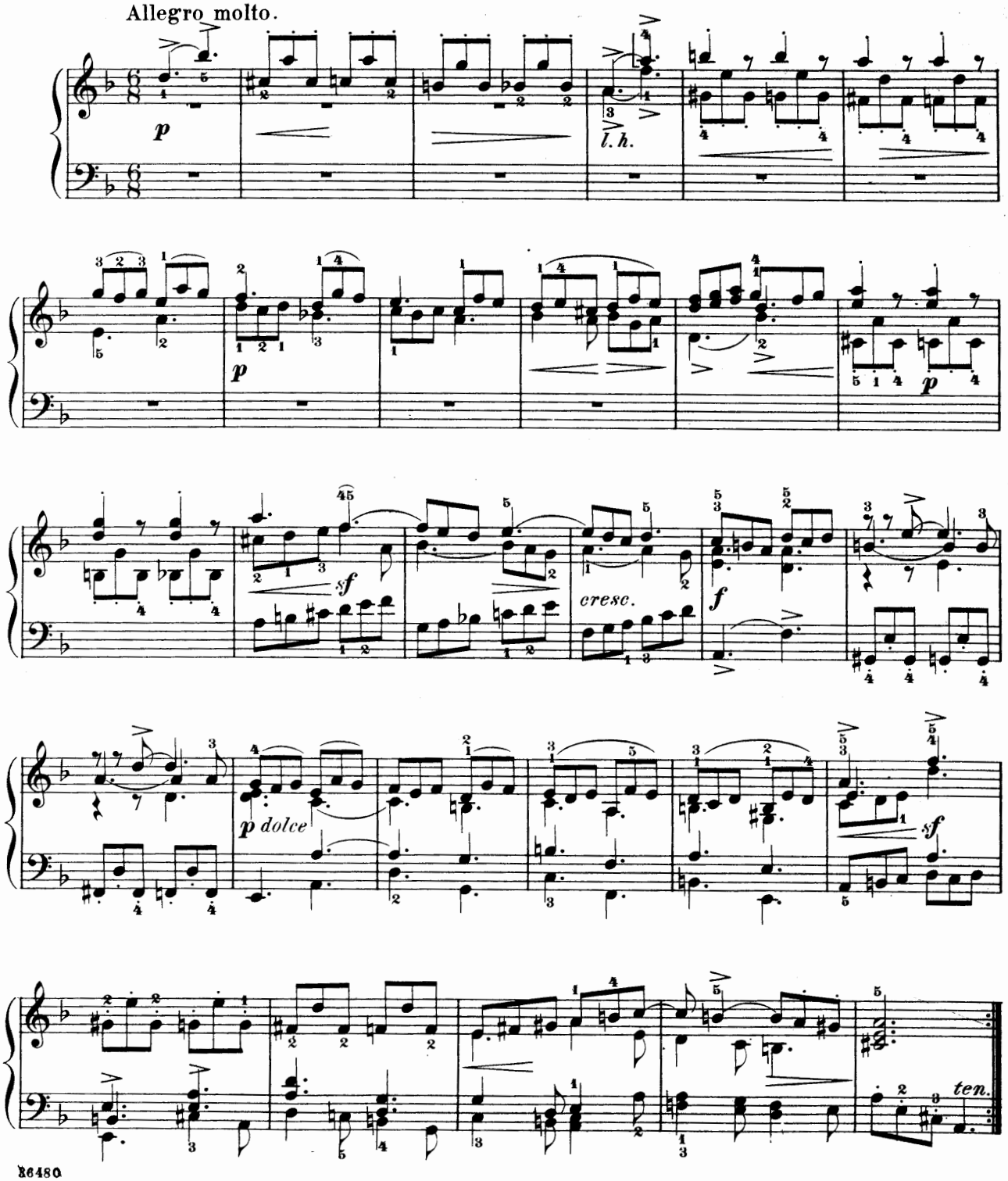

mf
p
Var. V.
f brillante
pp
f
f
p
Ped.

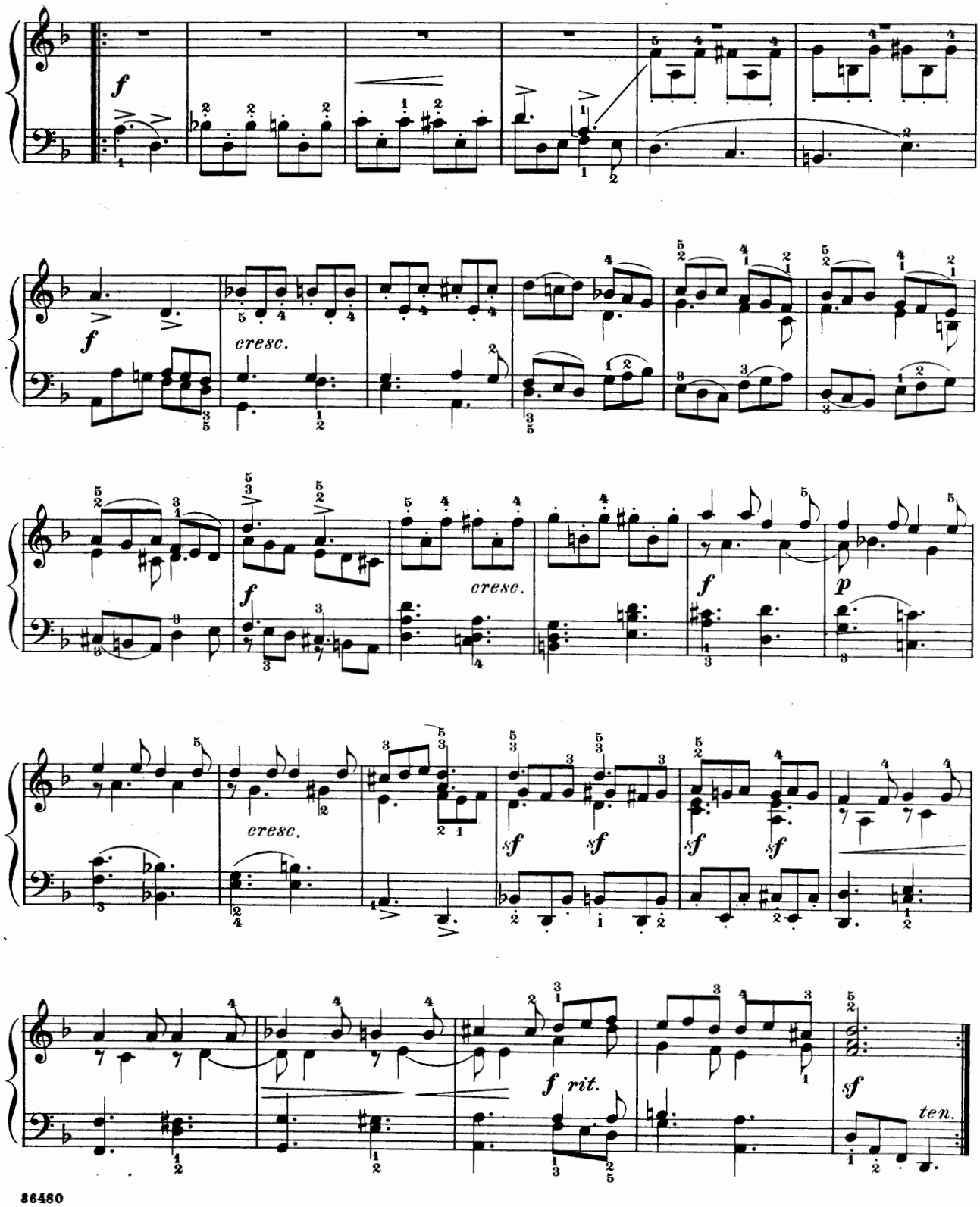

Var. VI.
ff
pp
f
f
p
f
rit.
dimin.
tr
231
p


Var. VII.
f
pp
cresc.
mf
pp
f
mf
rit.
cresc.
f

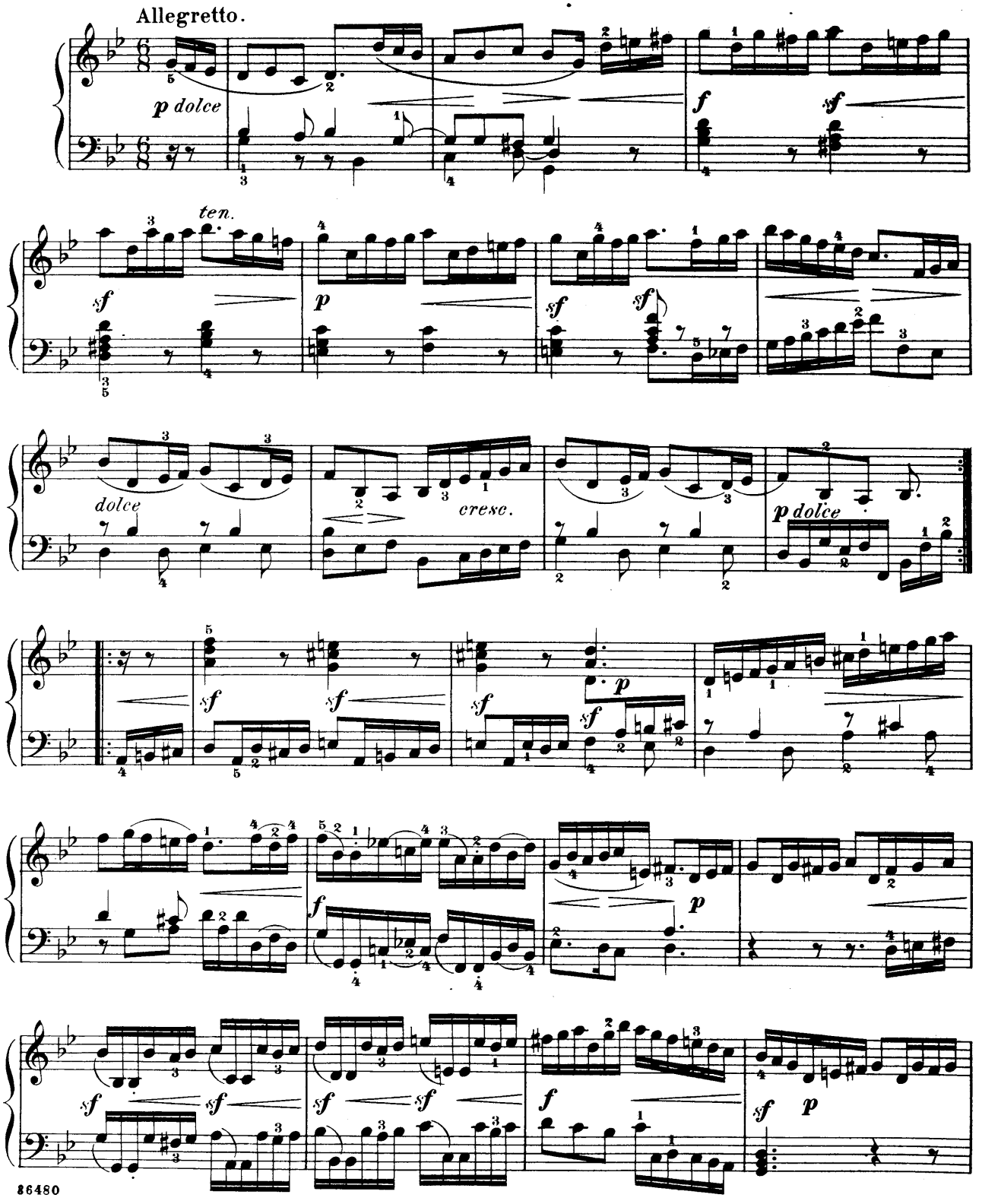
Johann Mattheson.
(1681 - 1722.)

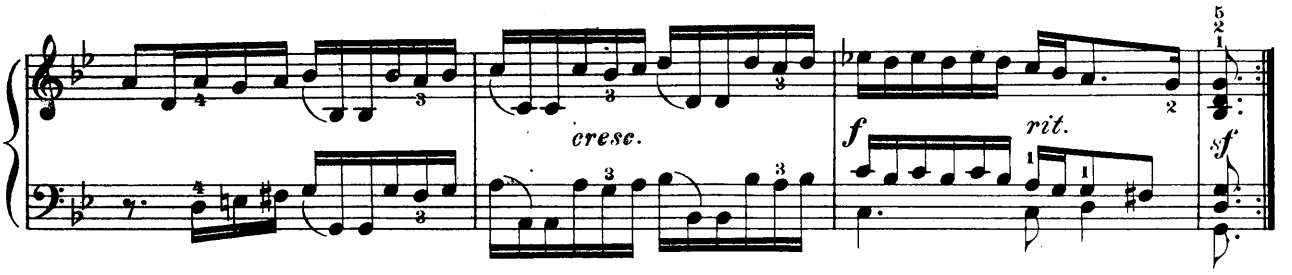
Gigue I.



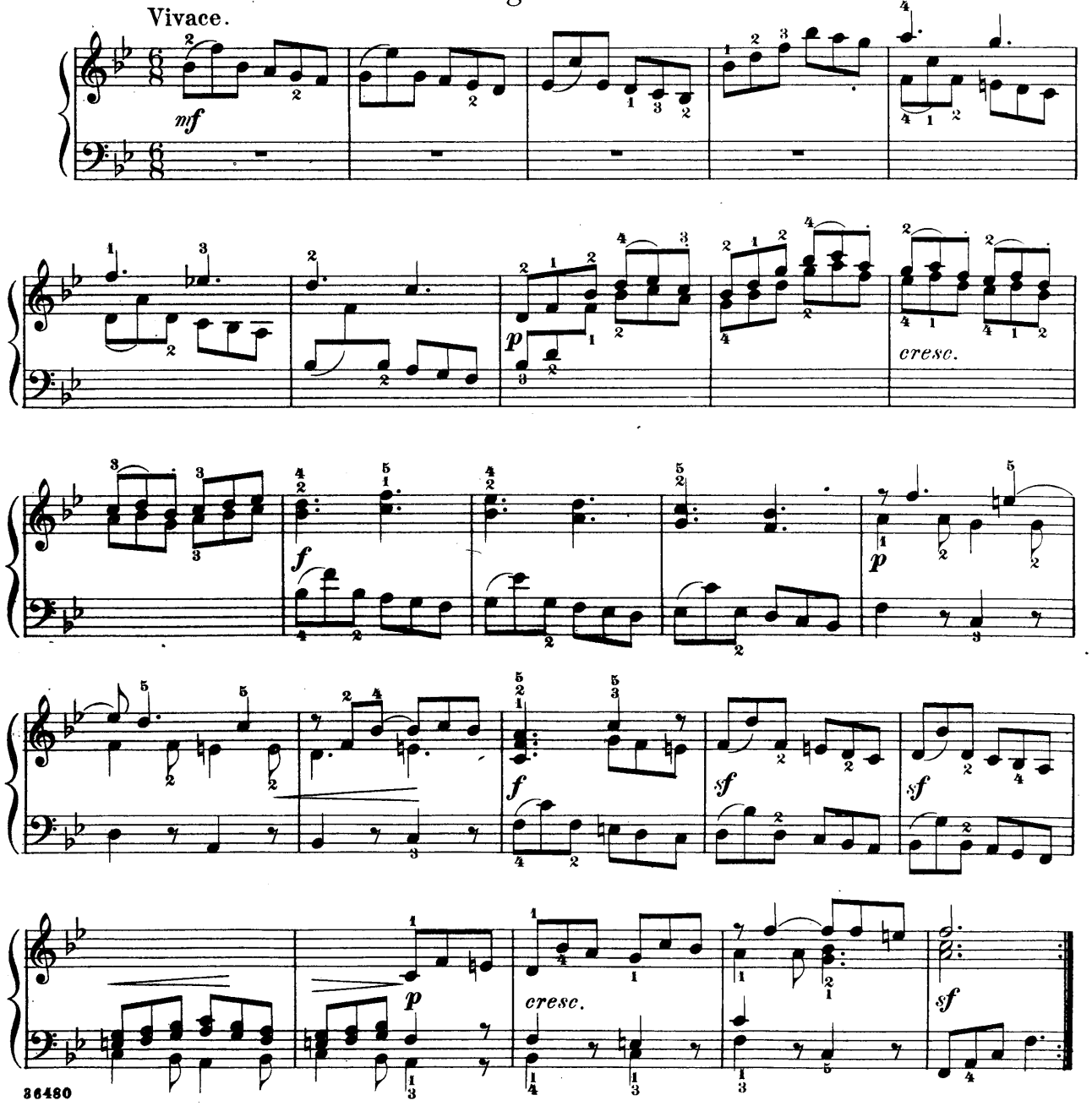

f
cresc.
f
cresc.
f
p
cresc.
sf
sf
sf
sf
f rit.
sf
ten.

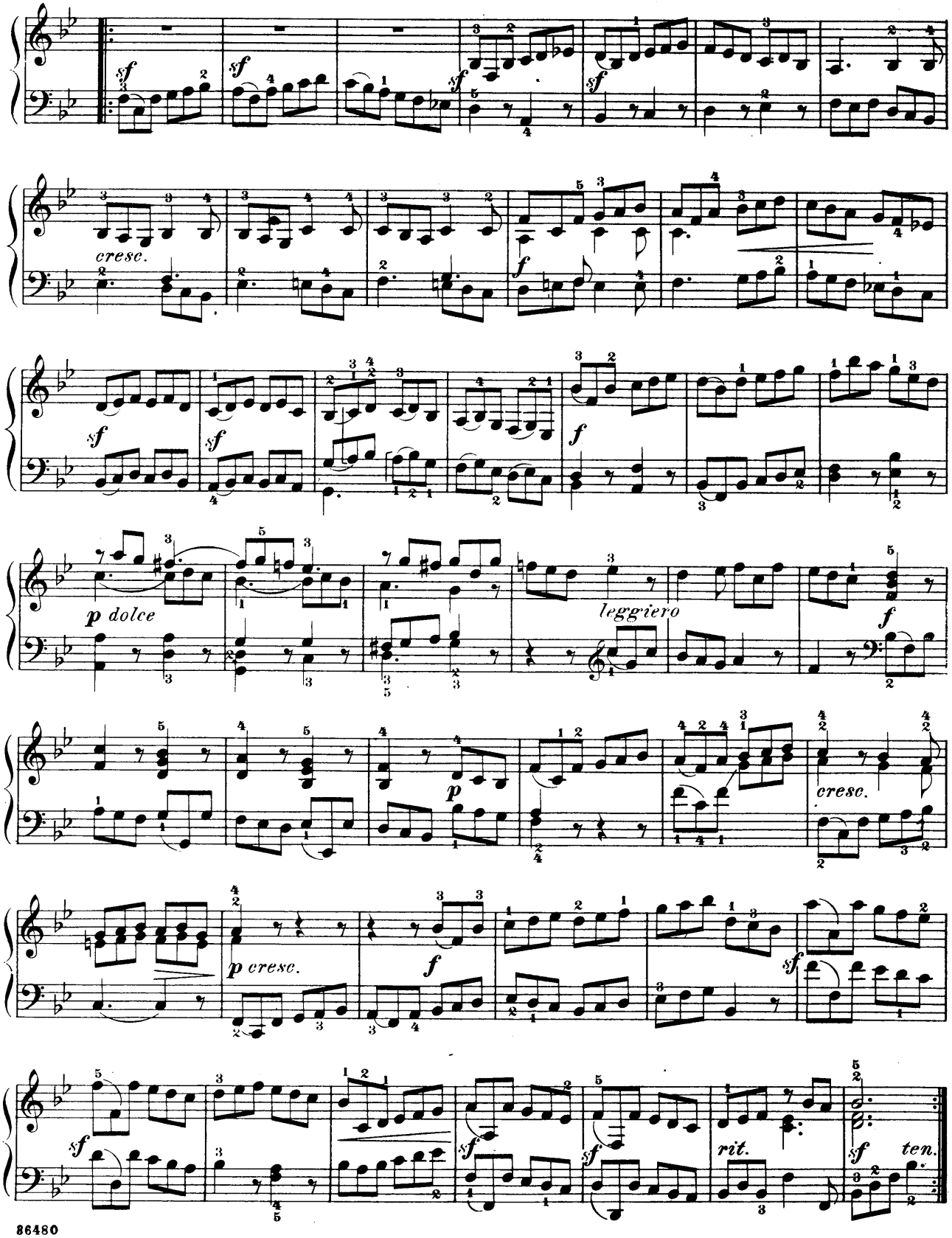
Gigue II.


Allegretto.
p dolce
f
sf
ten.
sf
p
sf
sf
dolce
cresc.
p dolce
sf
sf
sf
p
sf
f
p
sf
sf
sf
sf
f
sf
p

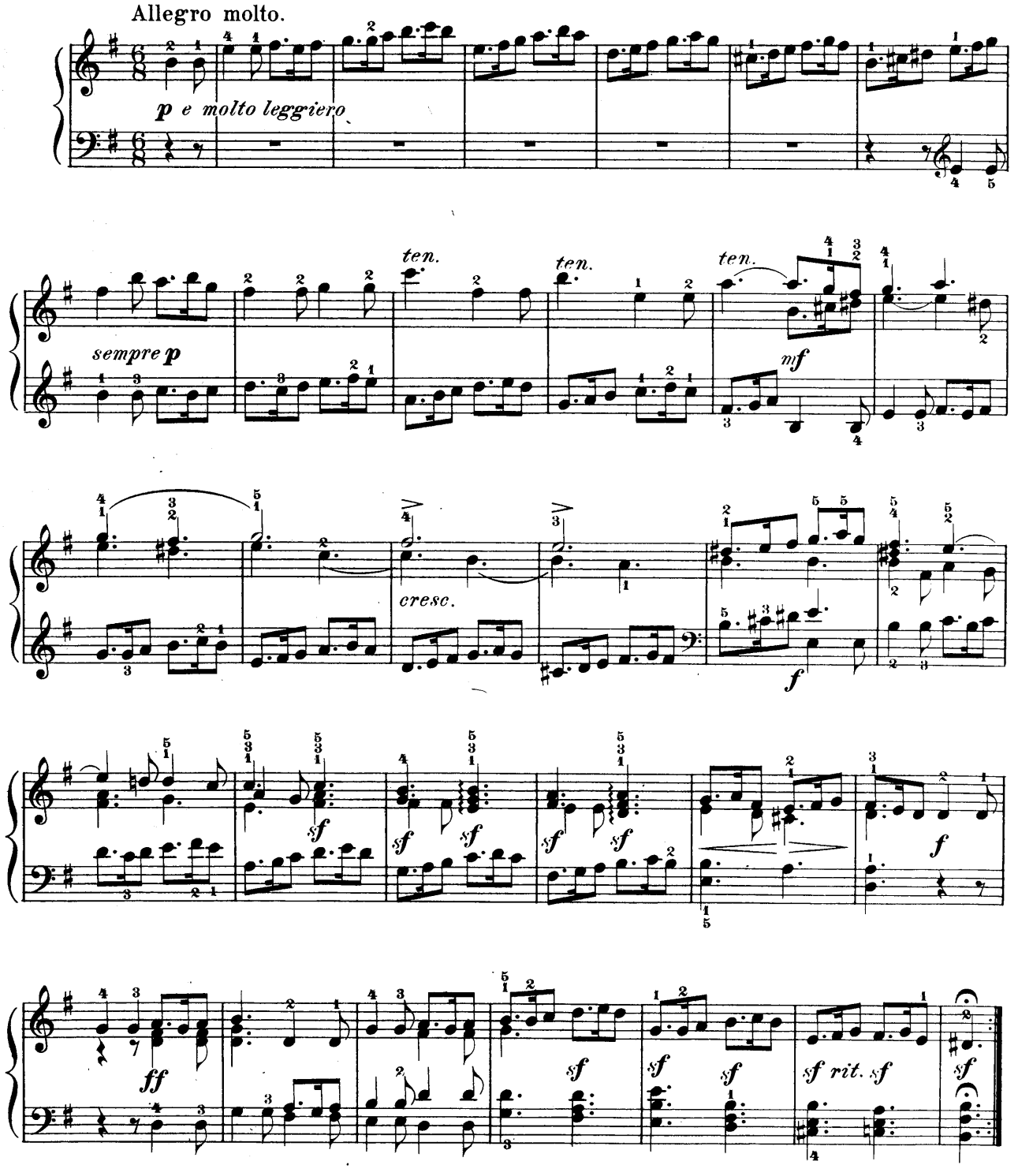


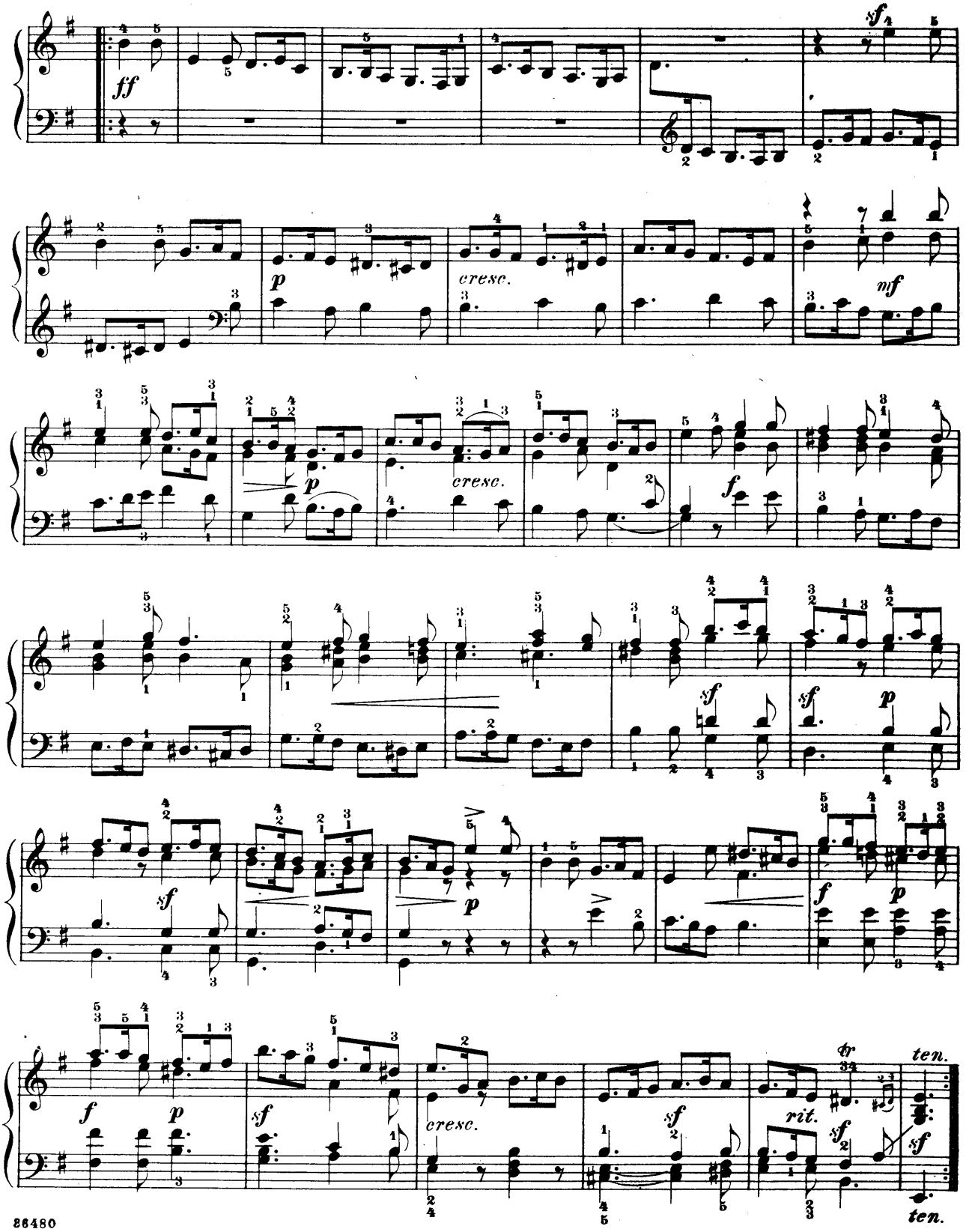
Gigue III.




sf
sf
sf
sf
cresc.
f
sf
sf
f
p dolce
leggiero
f
p
cresc.
p cresc.
f
sf
sf
sf
sf
rit.
sf ten.

Gigue IV.

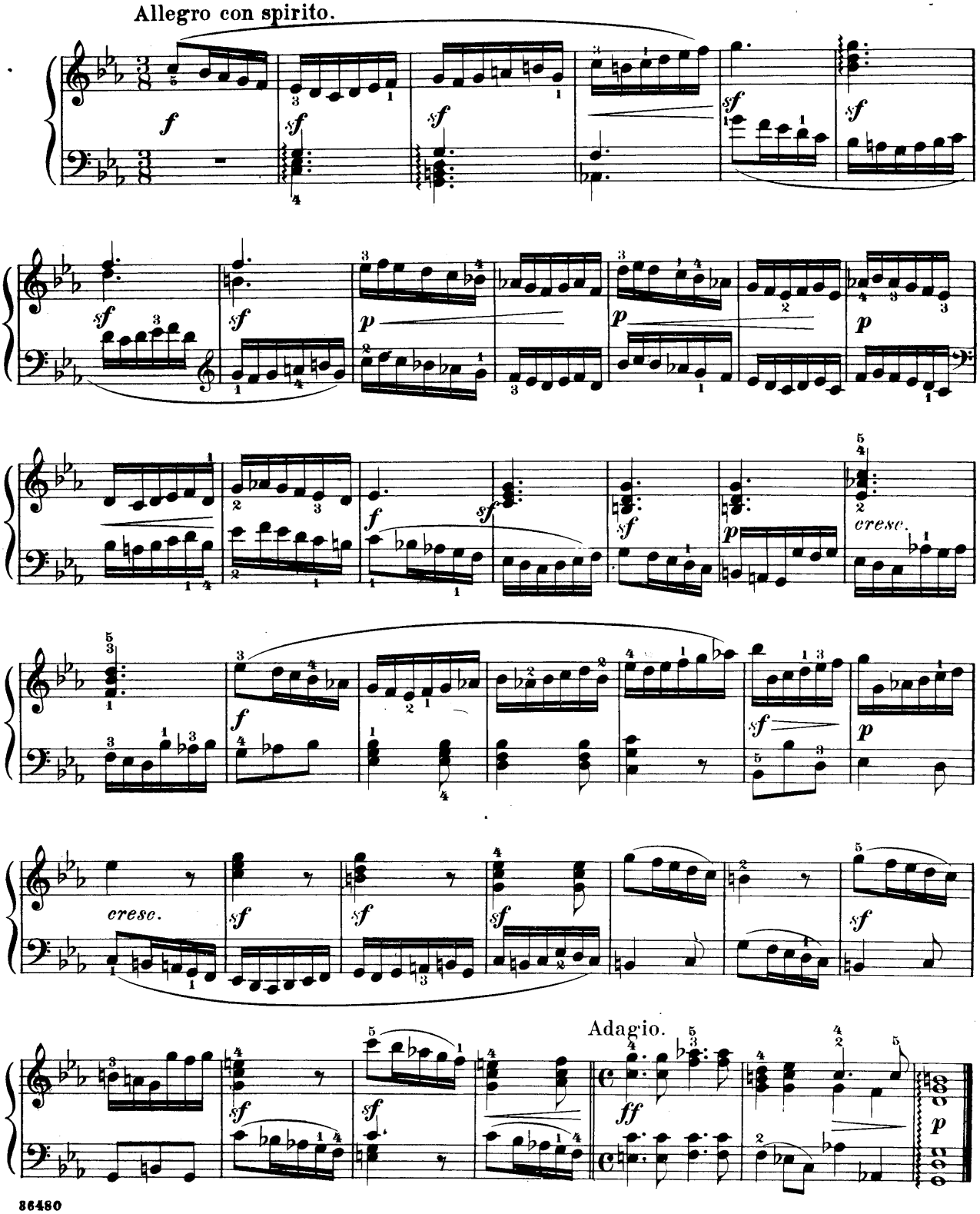

Allegro molto.
p e molto leggiero
sempre p
ten.
ten.
ten.
mf
cresc.
f
sf
ff
sf rit. sf


ff
sf
p
cresc.
mf
p
cresc.
f
sf
sf
p
sf
p
f
p
f
p
sf
cresc.
sf
rit.
sf
ten.
sf
ten.

Suite V.

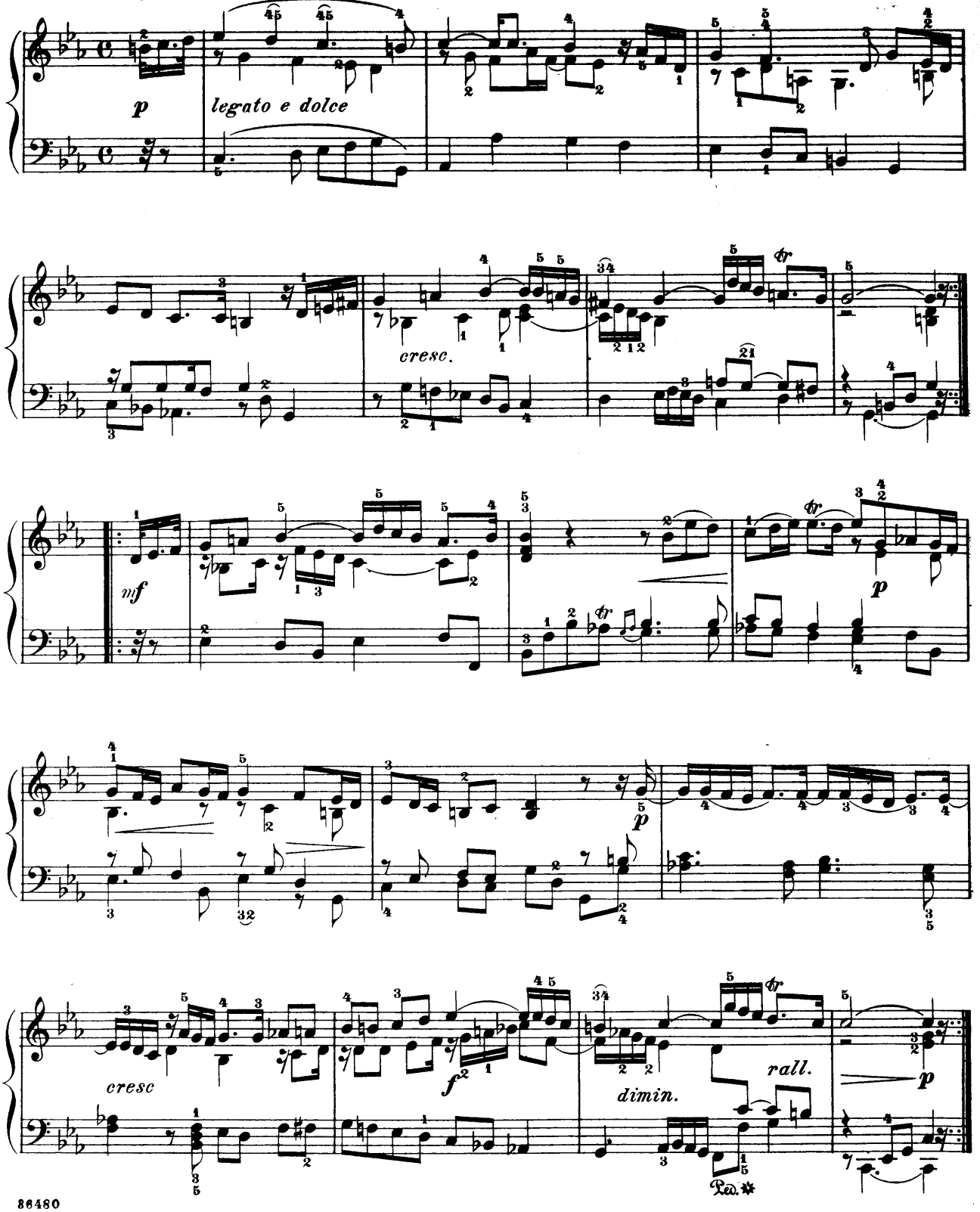
Fantasia.

Allegro con spirito.

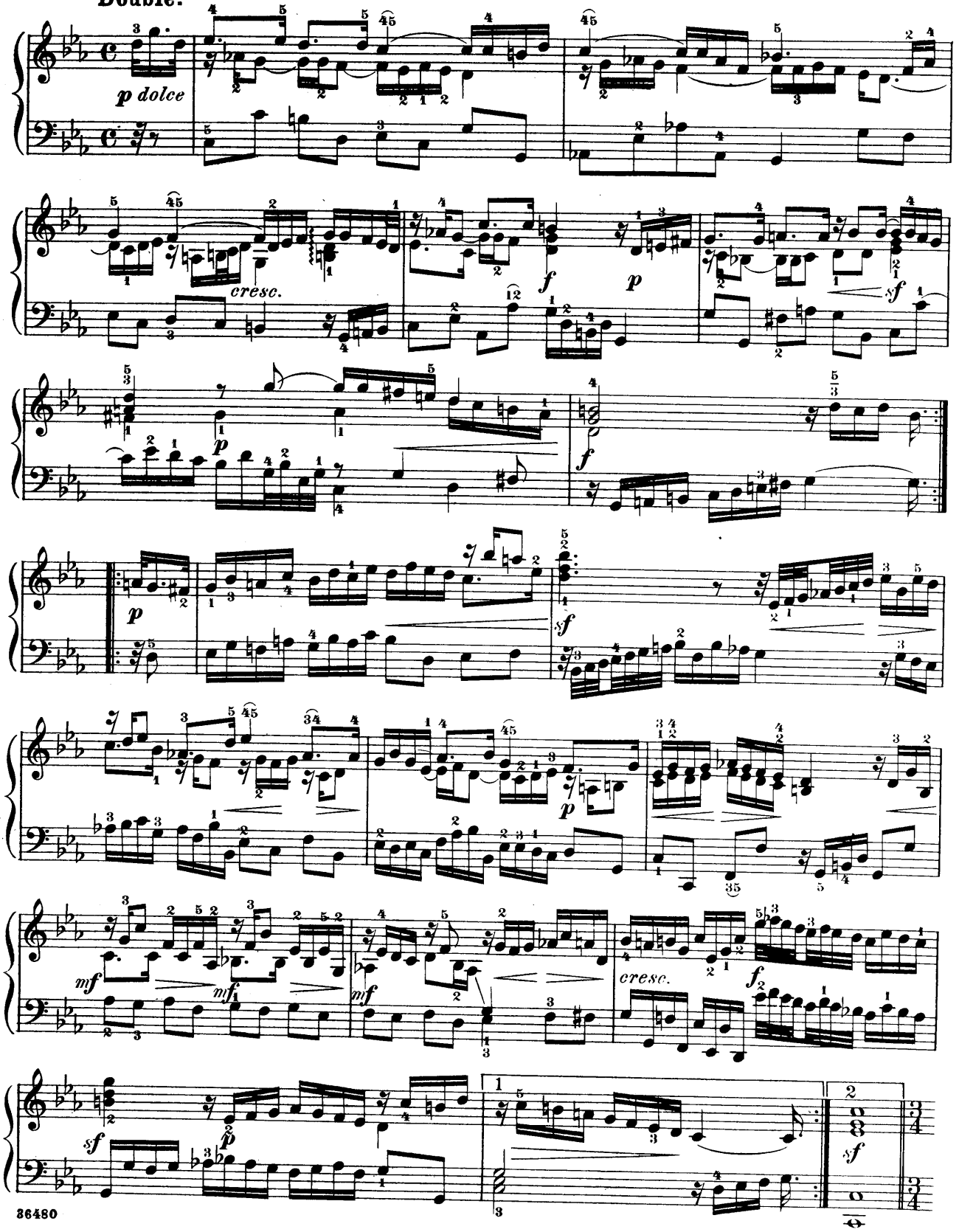


Allemande.

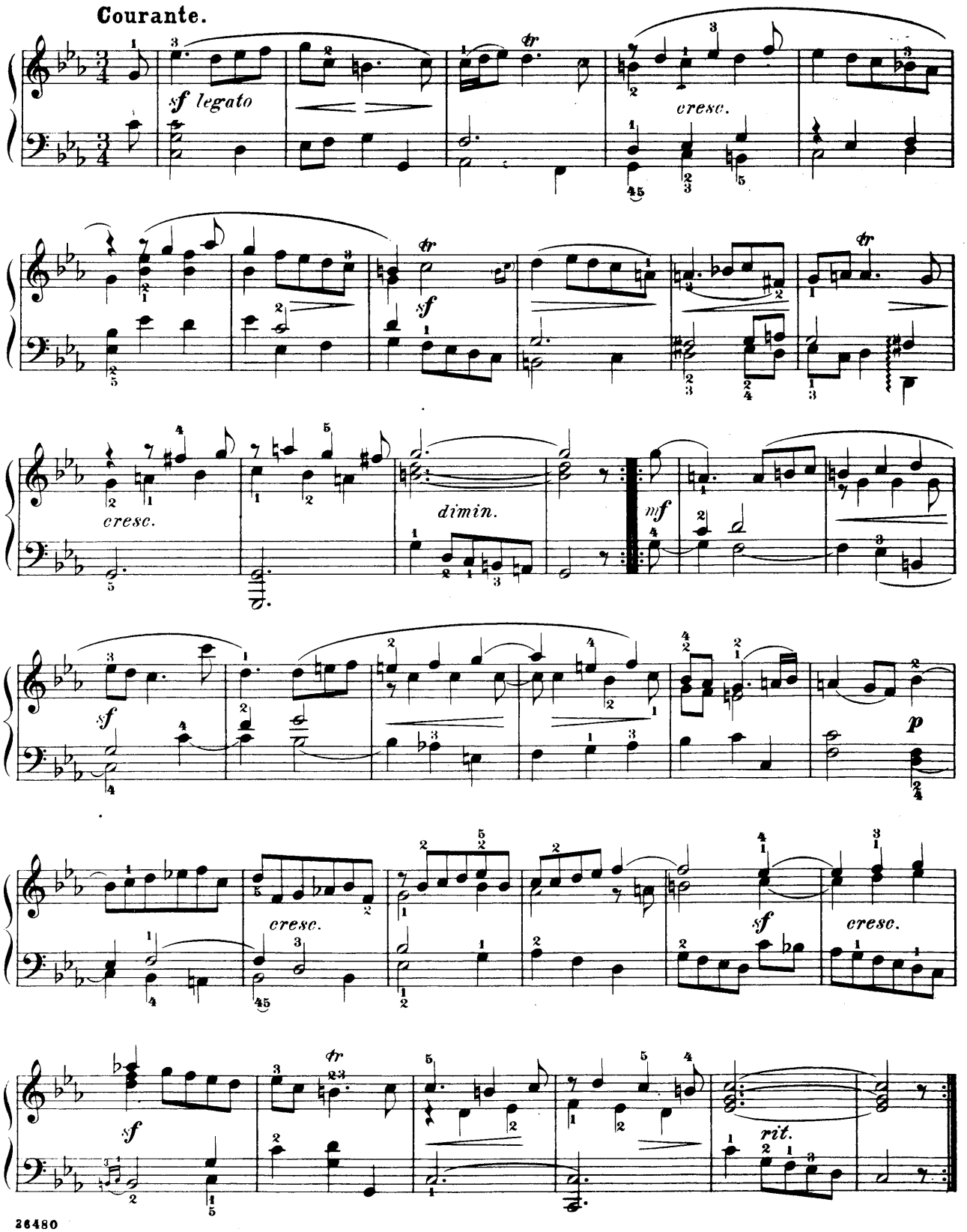
Allegro molto moderato.



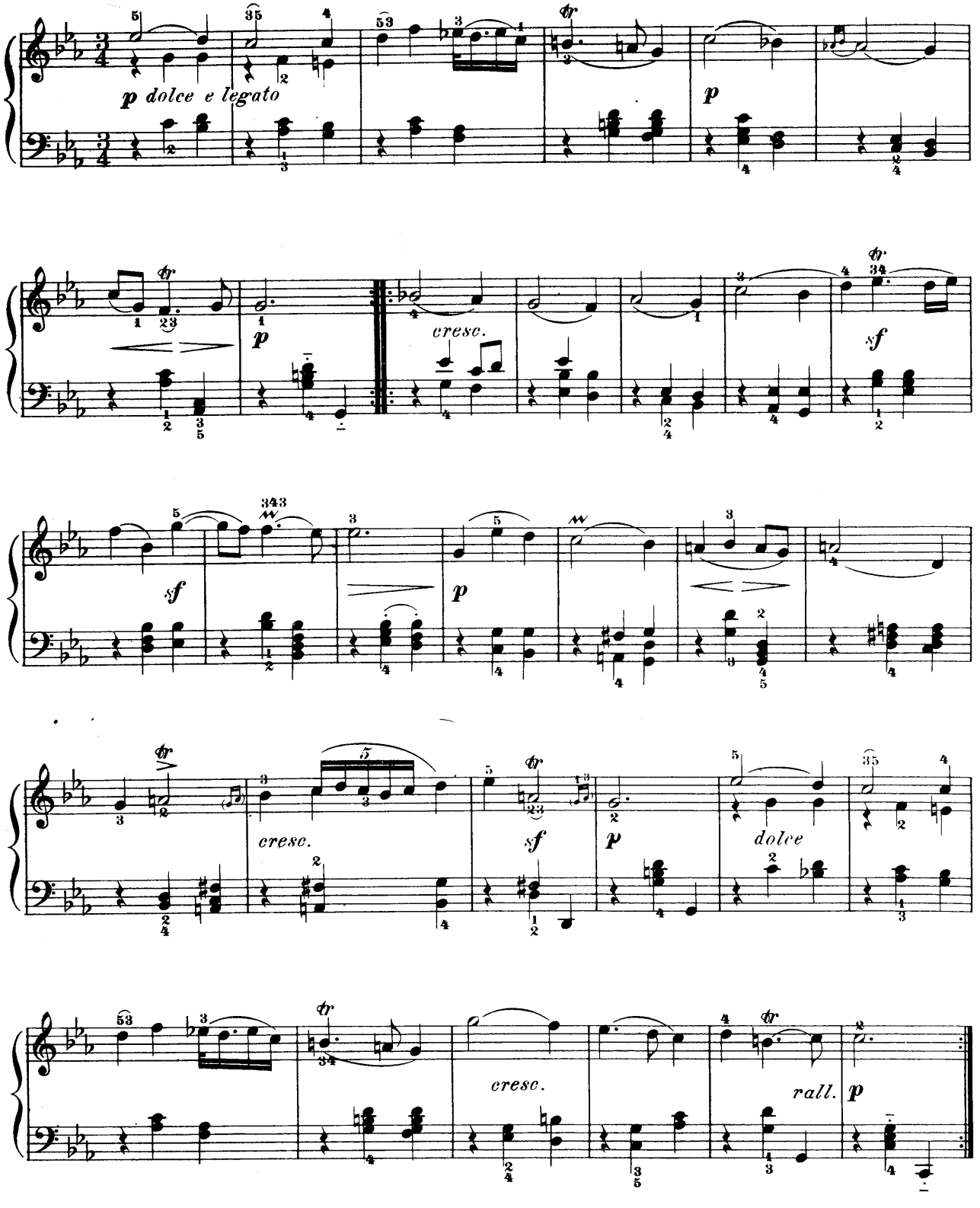
Double.



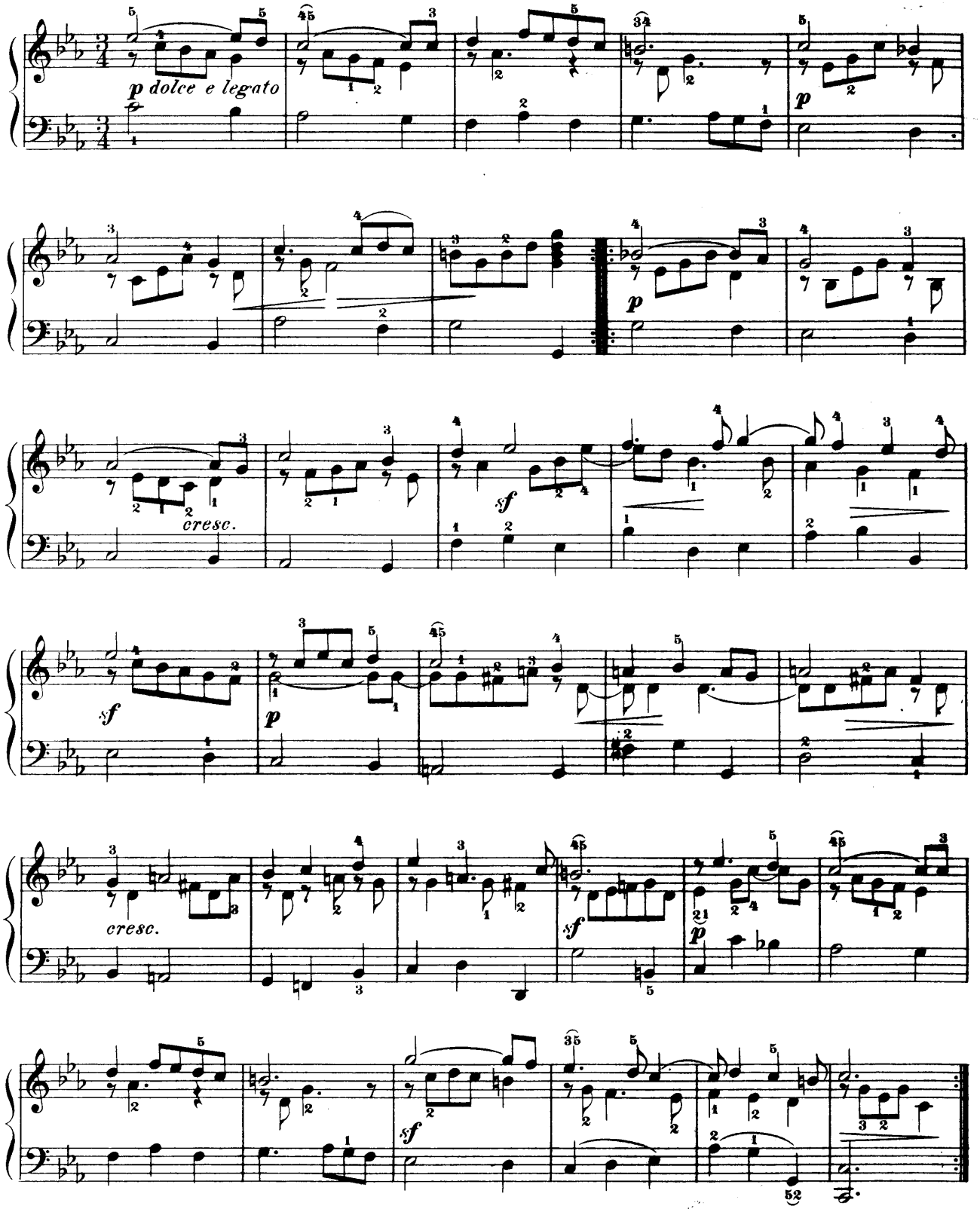
Courante.

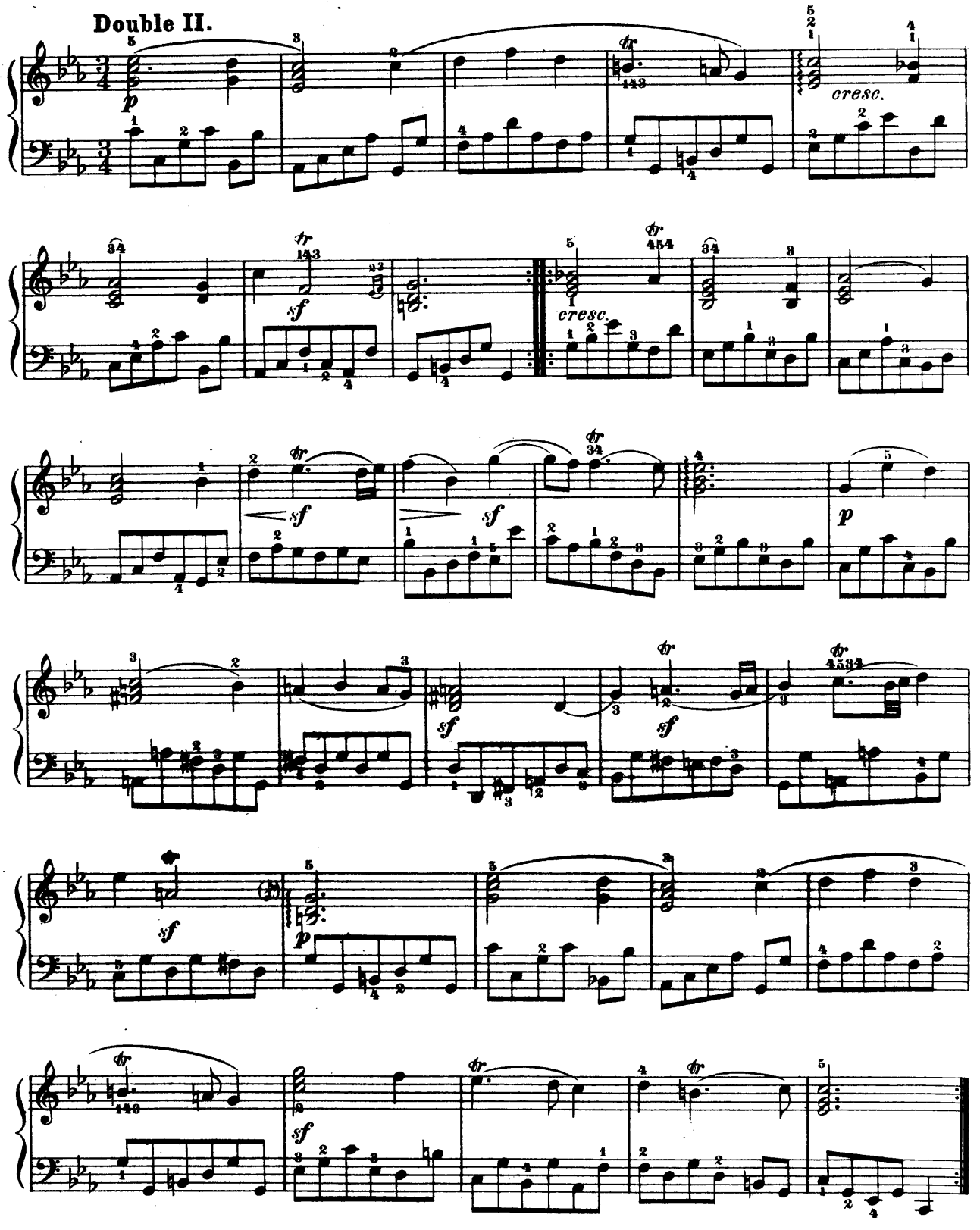


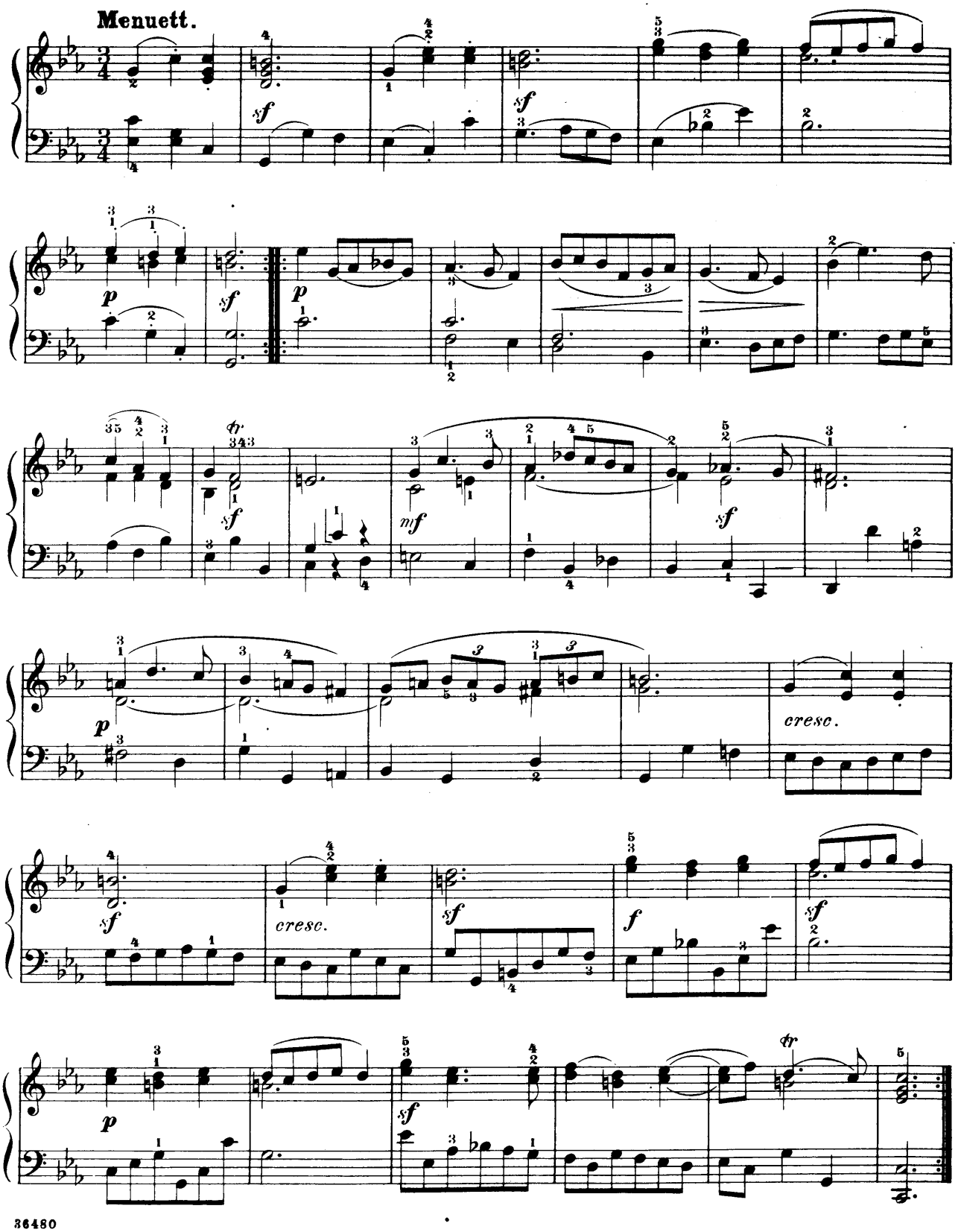
Air.



Double I.




Double II.
cresc.
cresc.
sf
sf
sf
sf
sf
sf
p
p

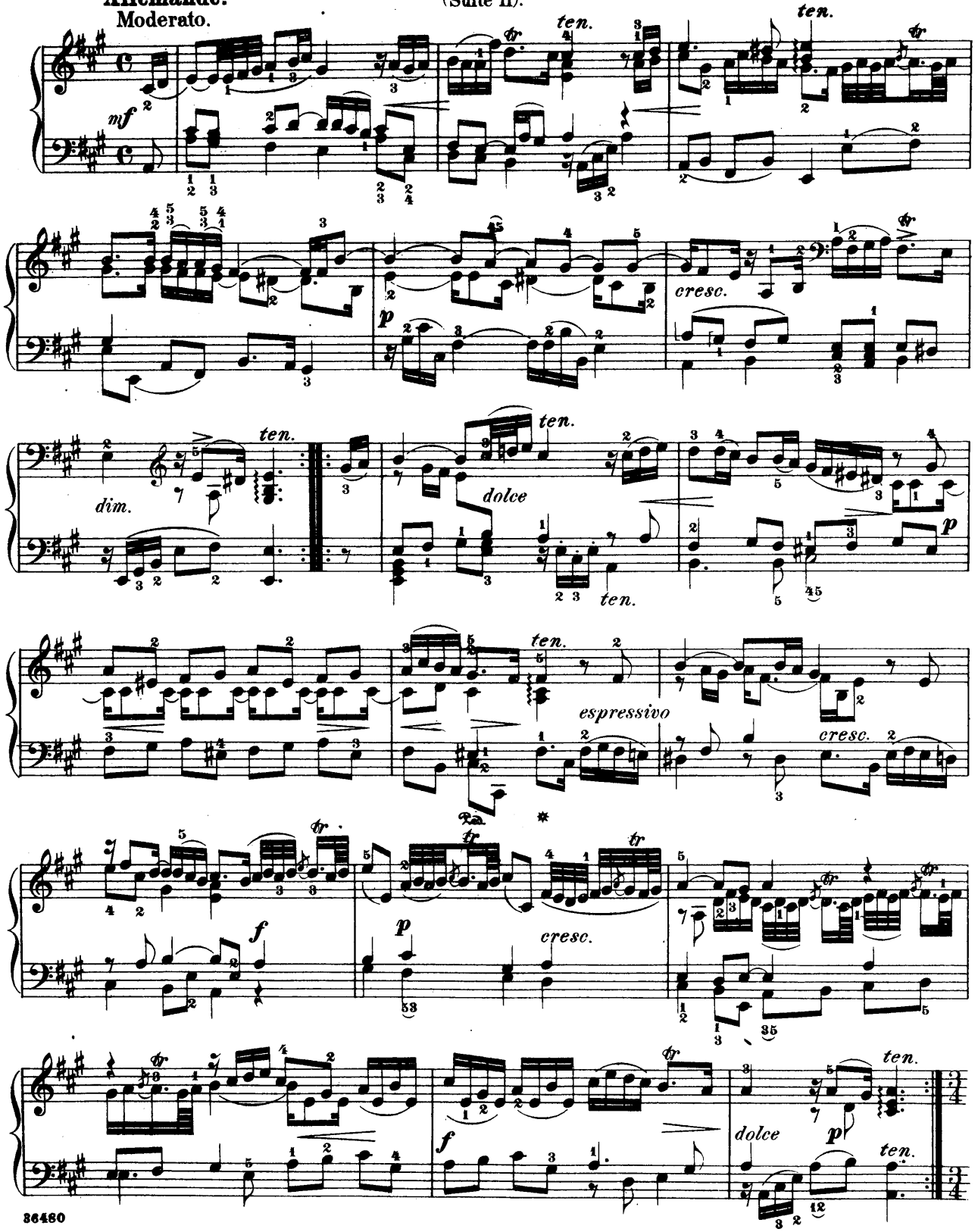

Menuett.
sf
p
mf
cresc.
f

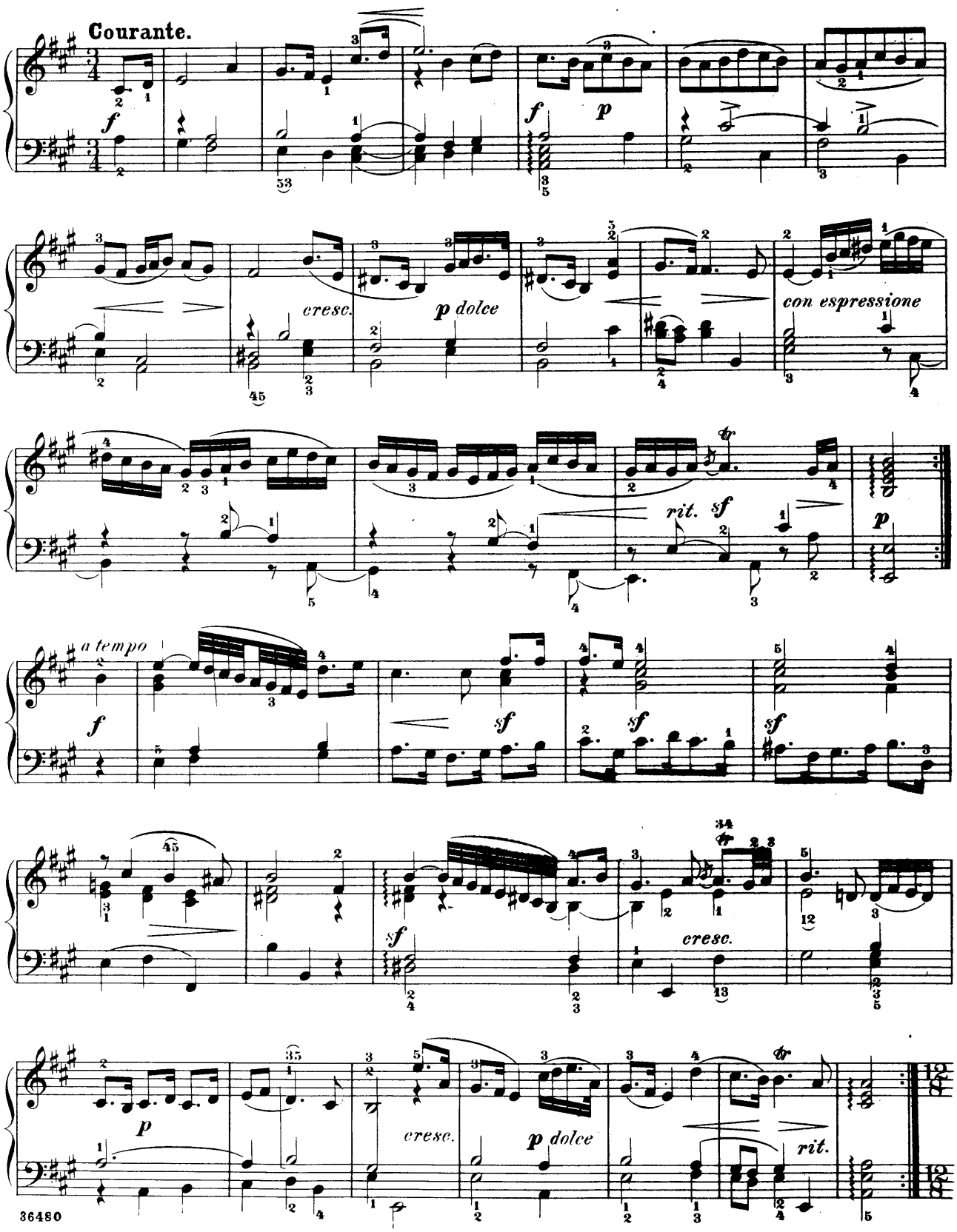
Allemande, Courante et Gigue.

(Suite II).

Allemande.

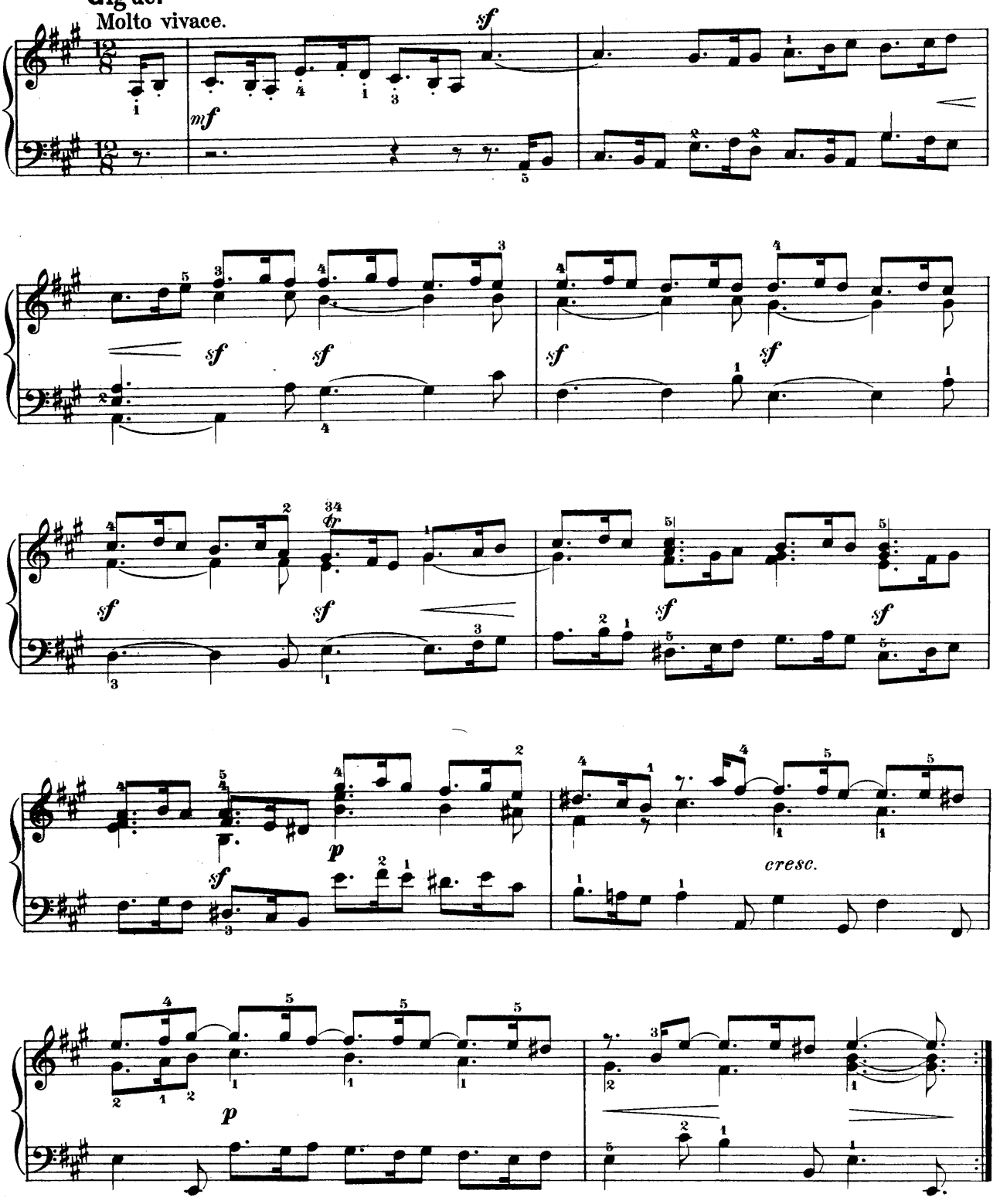
Moderato.

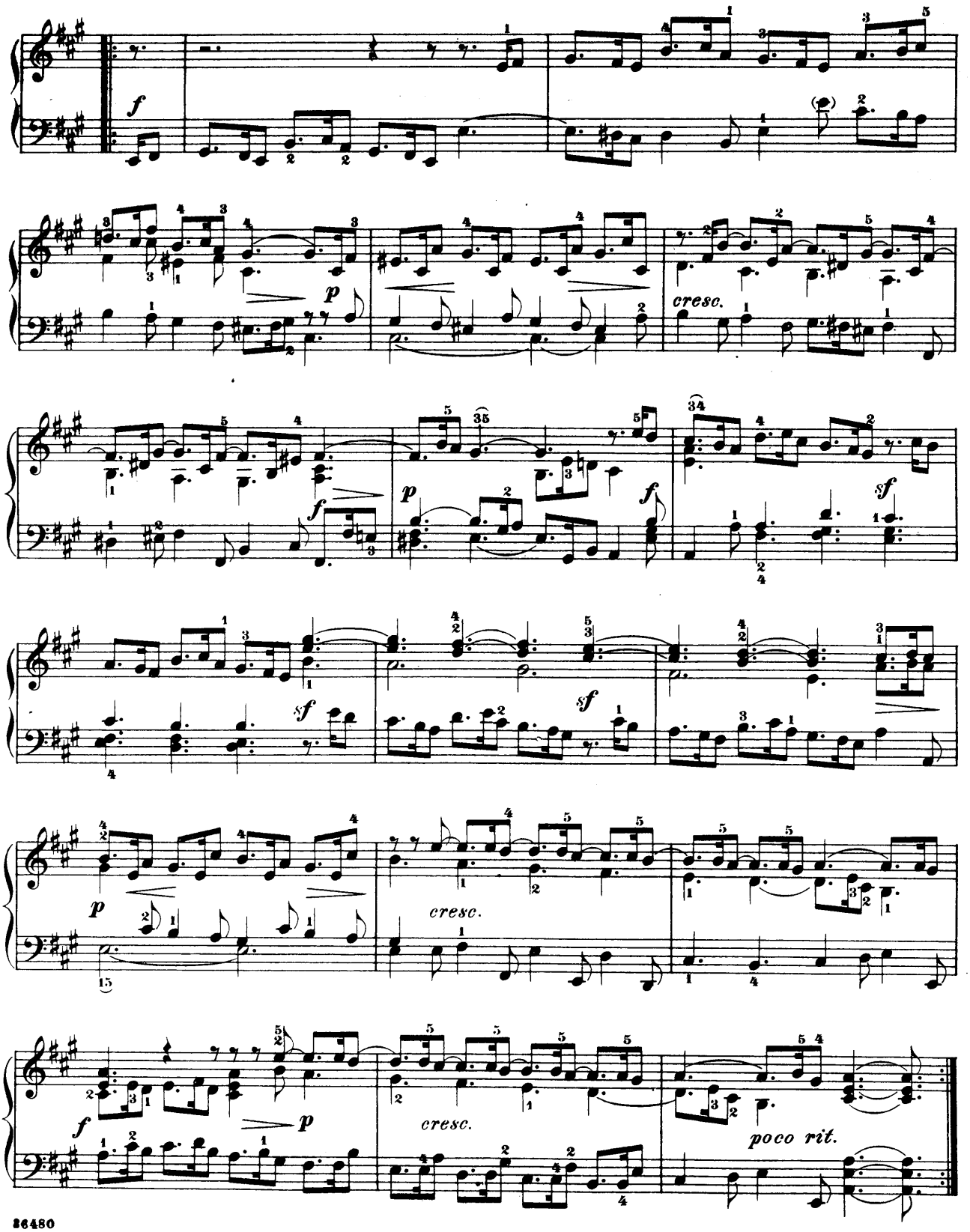



Courante.
f
p
cresc.
p dolce
con espressione
rit.
sf
a tempo
cresc.
p dolce
rit.

Gigue.

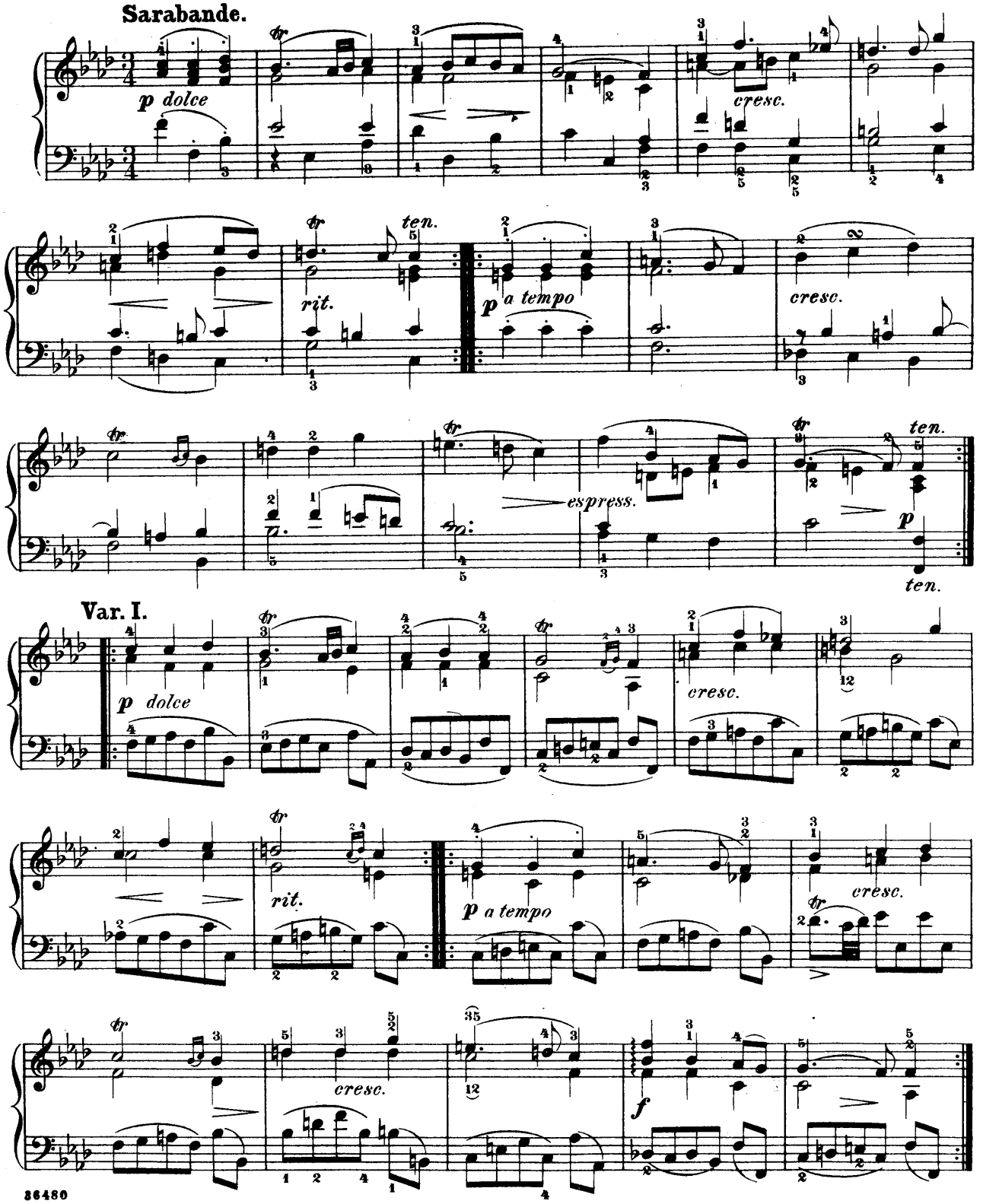
Molto vivace.

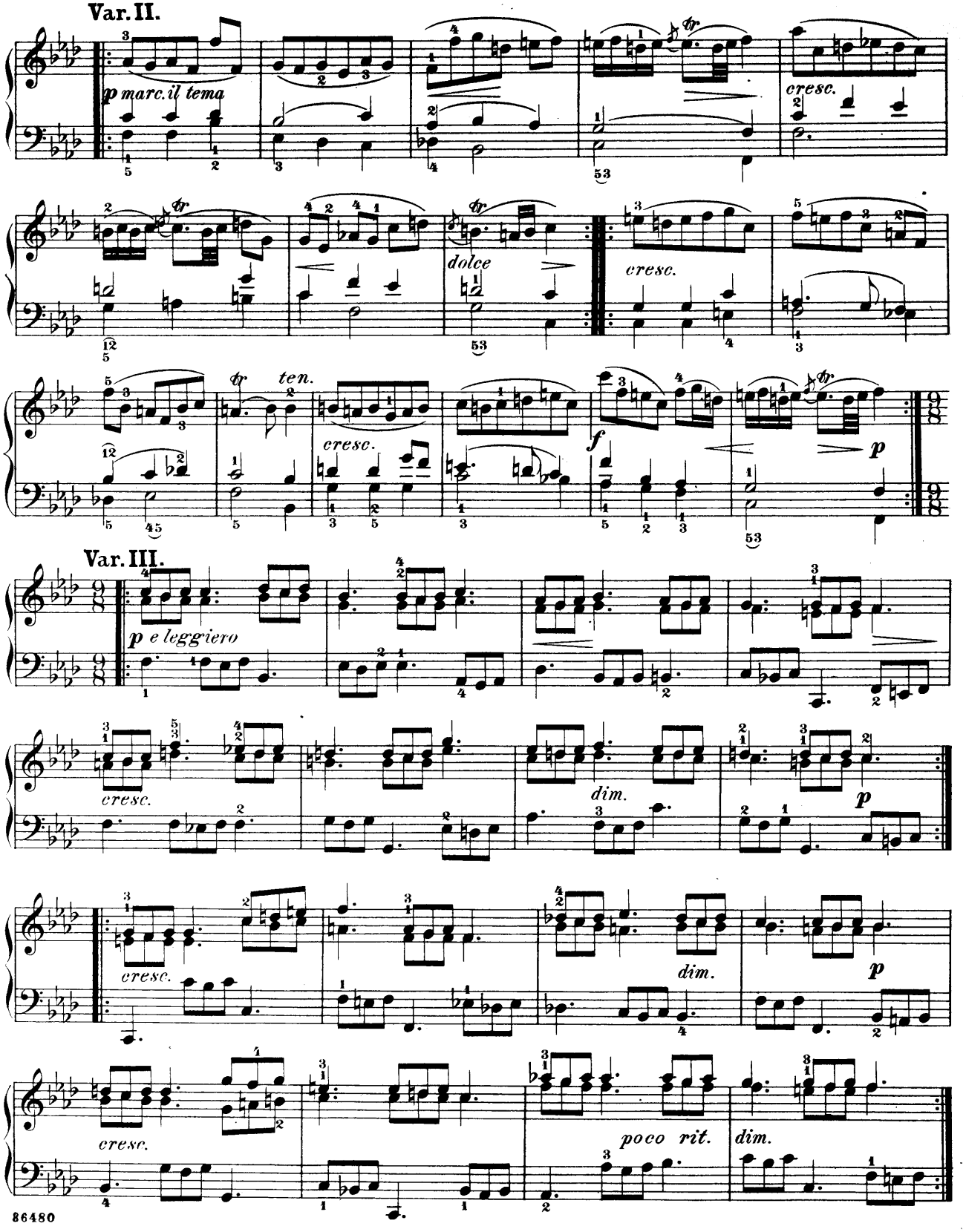



f
p
cresc.
f
p
f
sf
sf
sf
p
cresc.
f
p
cresc.
poco rit.

Sarabande mit drei Variationen.

(Suite XII).




Var. II.
p marc. il tema
cresc.
dolce
cresc.
ten.
cresc.
f
p
Var. III.
p e leggiero
cresc.
dim.
p
cresc.
dim.
p
cresc.
poco rit.
dim.

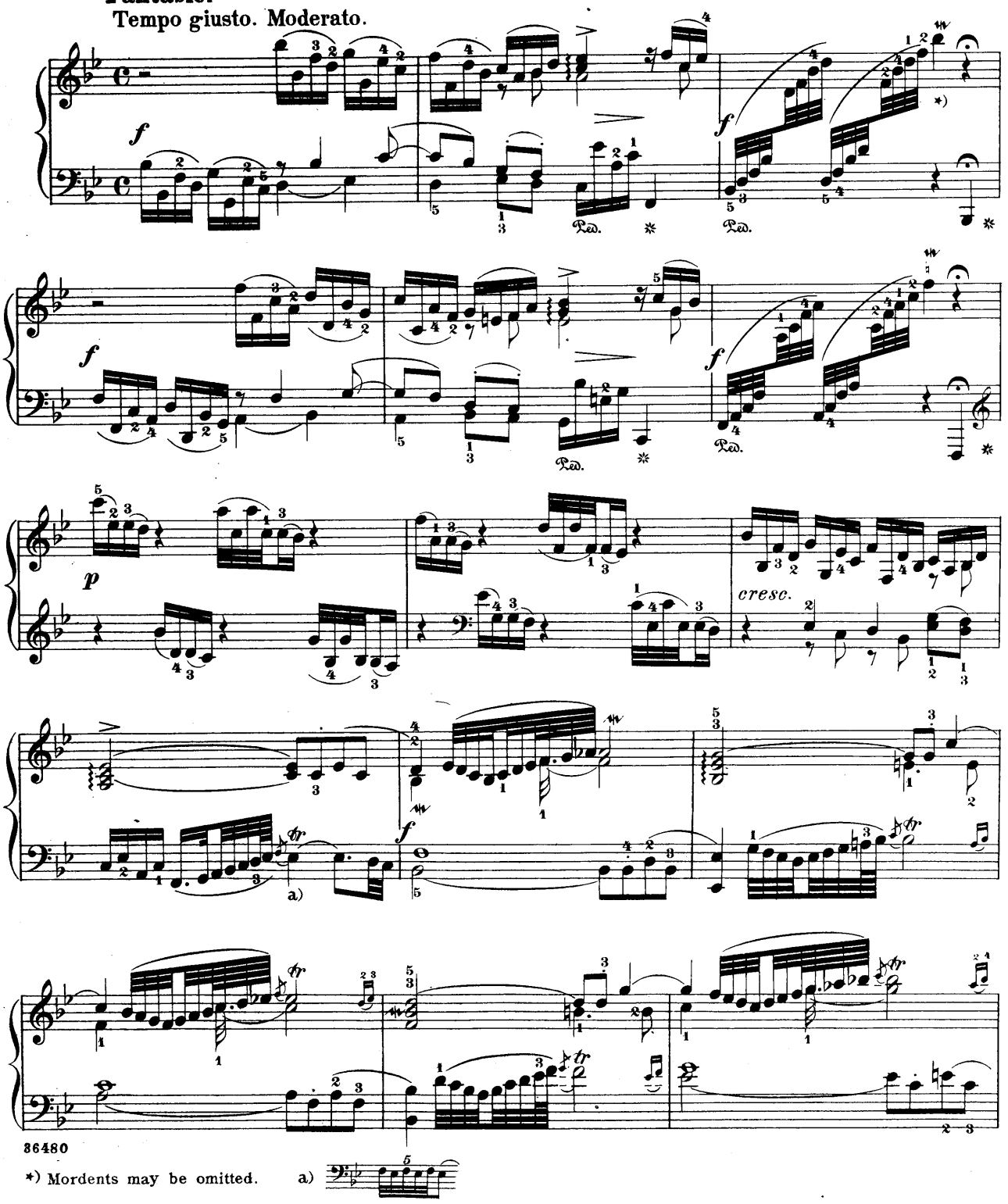
Gottlieb Muffat.

(1683-1770.)

Suite.

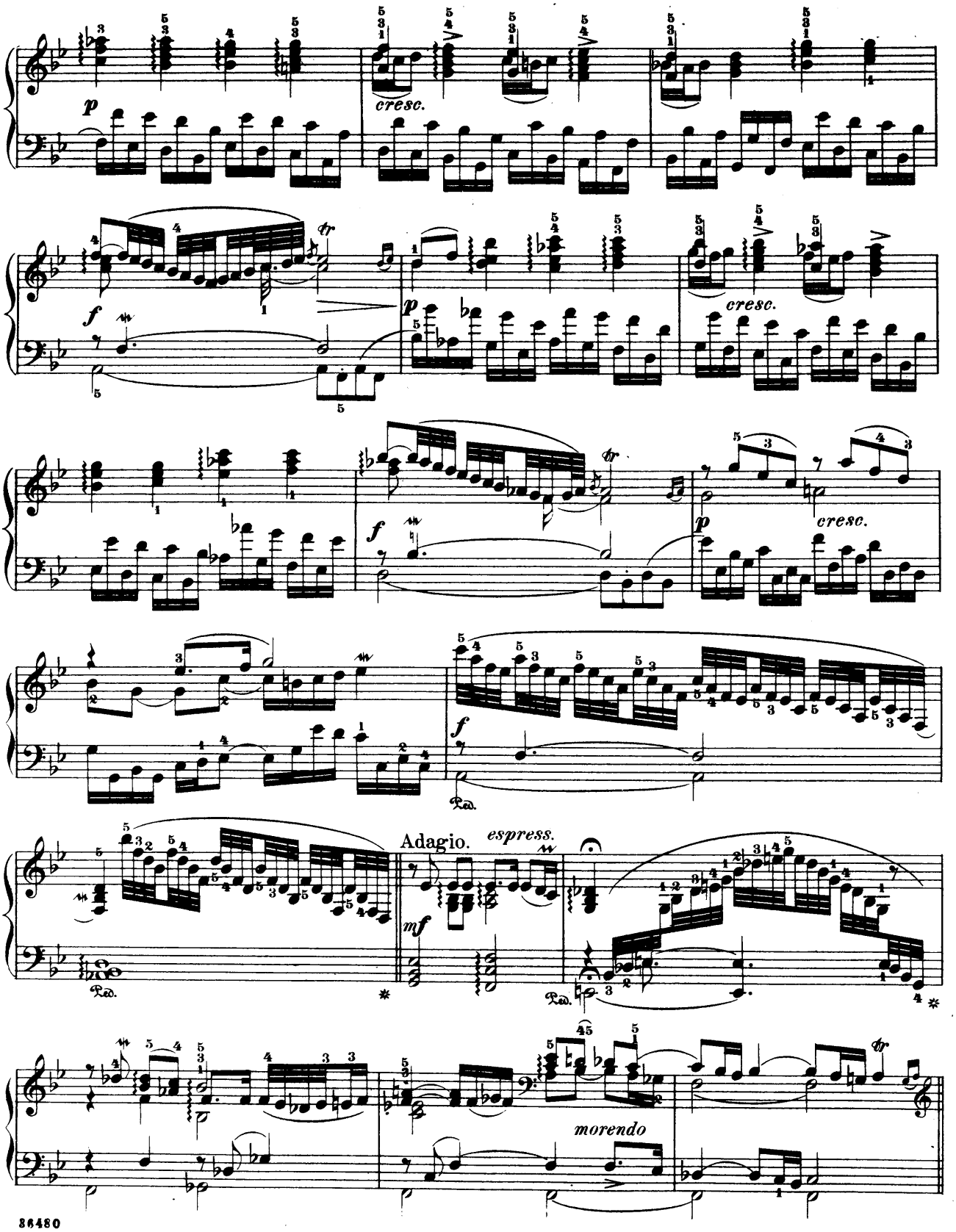
Fantasie.

Tempo giusto. Moderato.



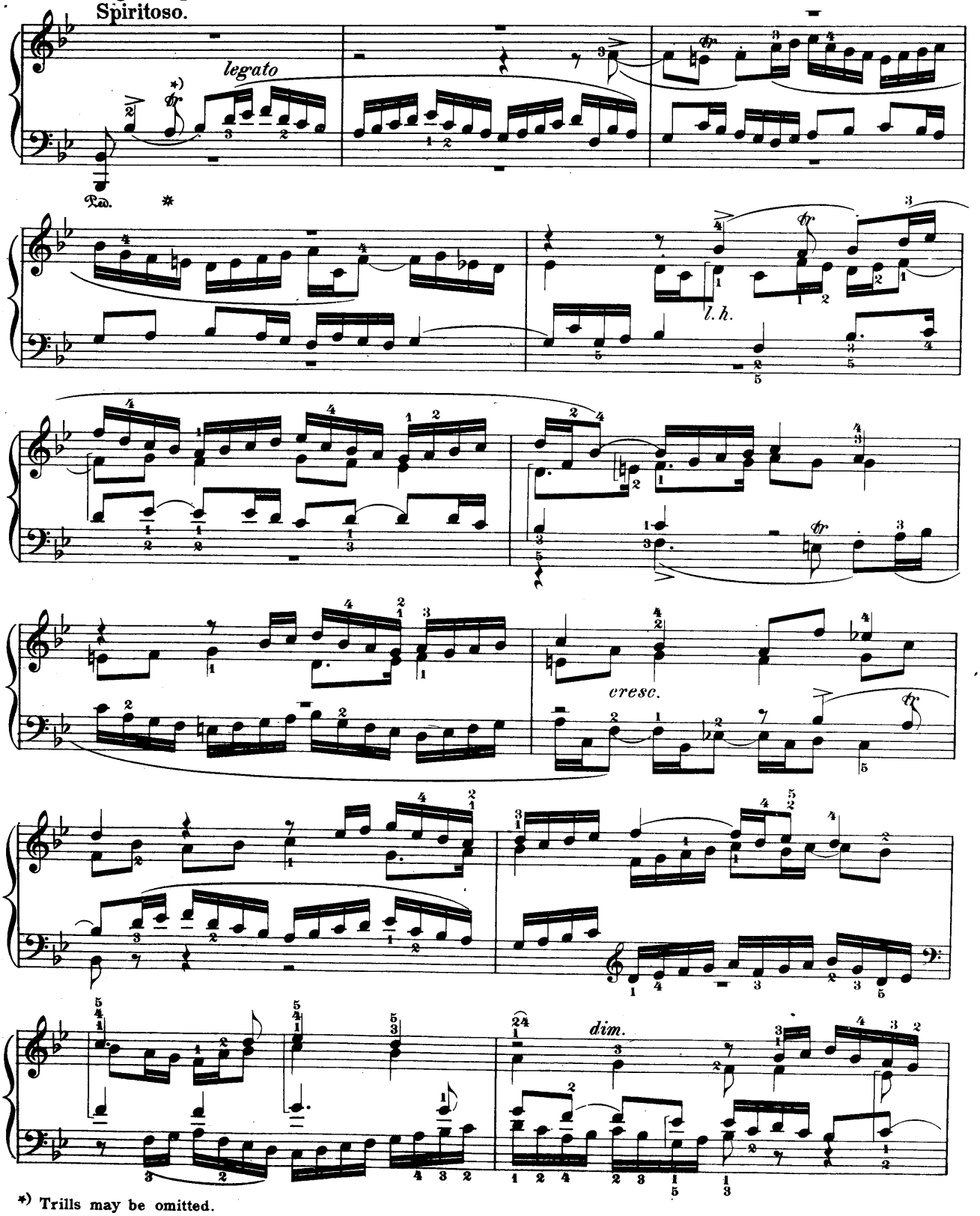
*) Mordents may be omitted.

a)

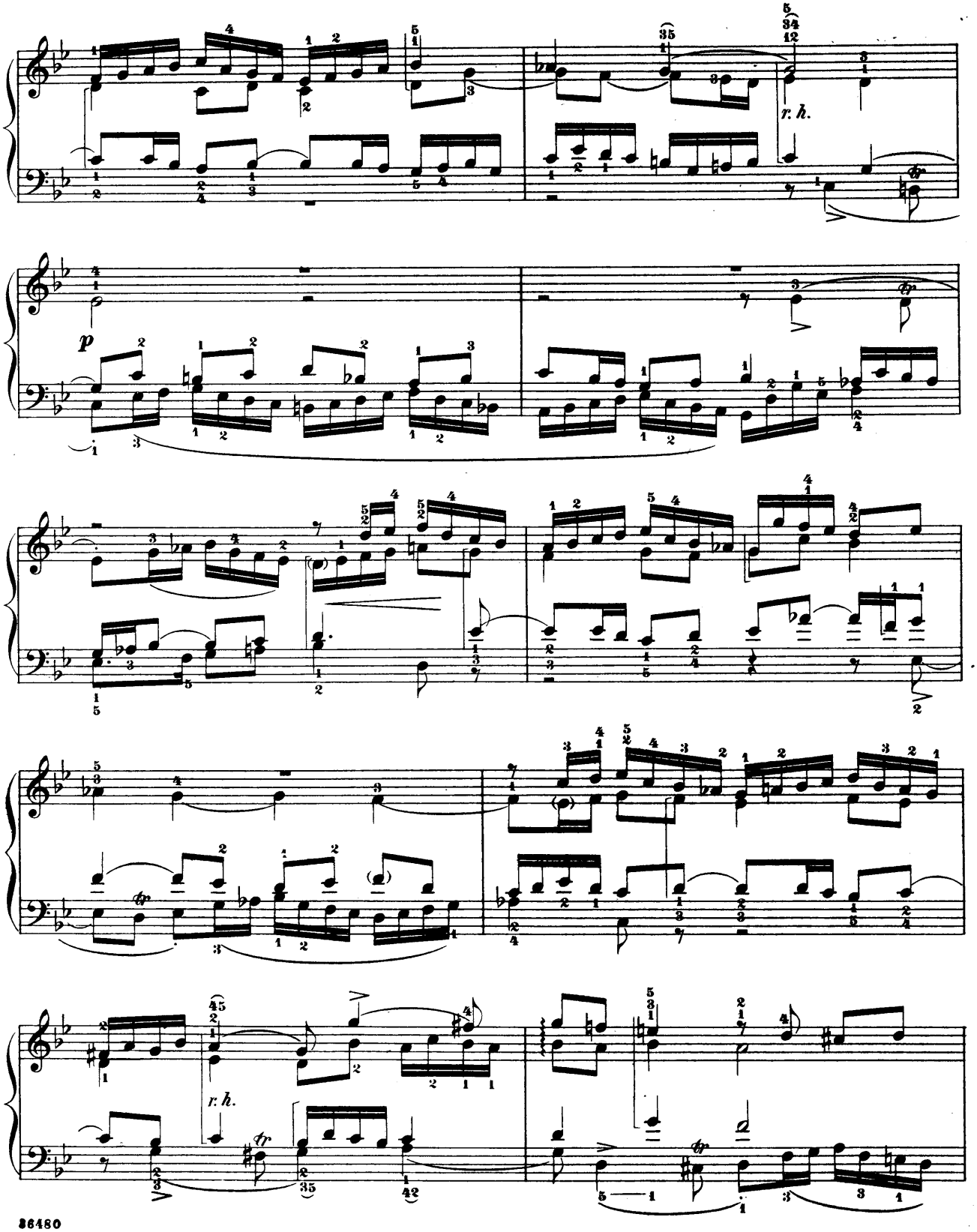

p
cresc.
f
tr
p
cresc.
f
tr
p
cresc.
f
Ped.
Adagio.
espress.
mf
Ped.
morendo

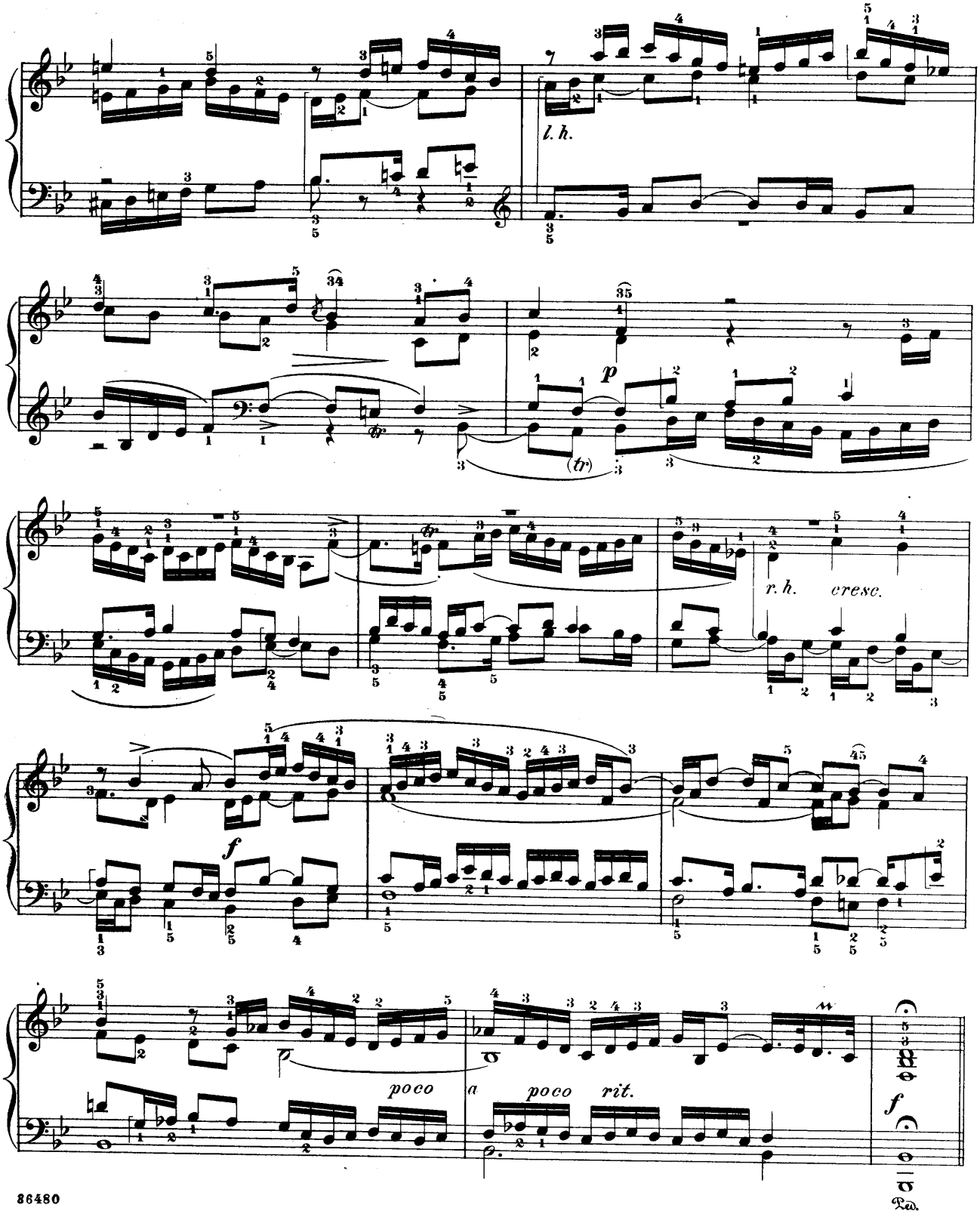
Fuga a quattro.

Spiritoso.



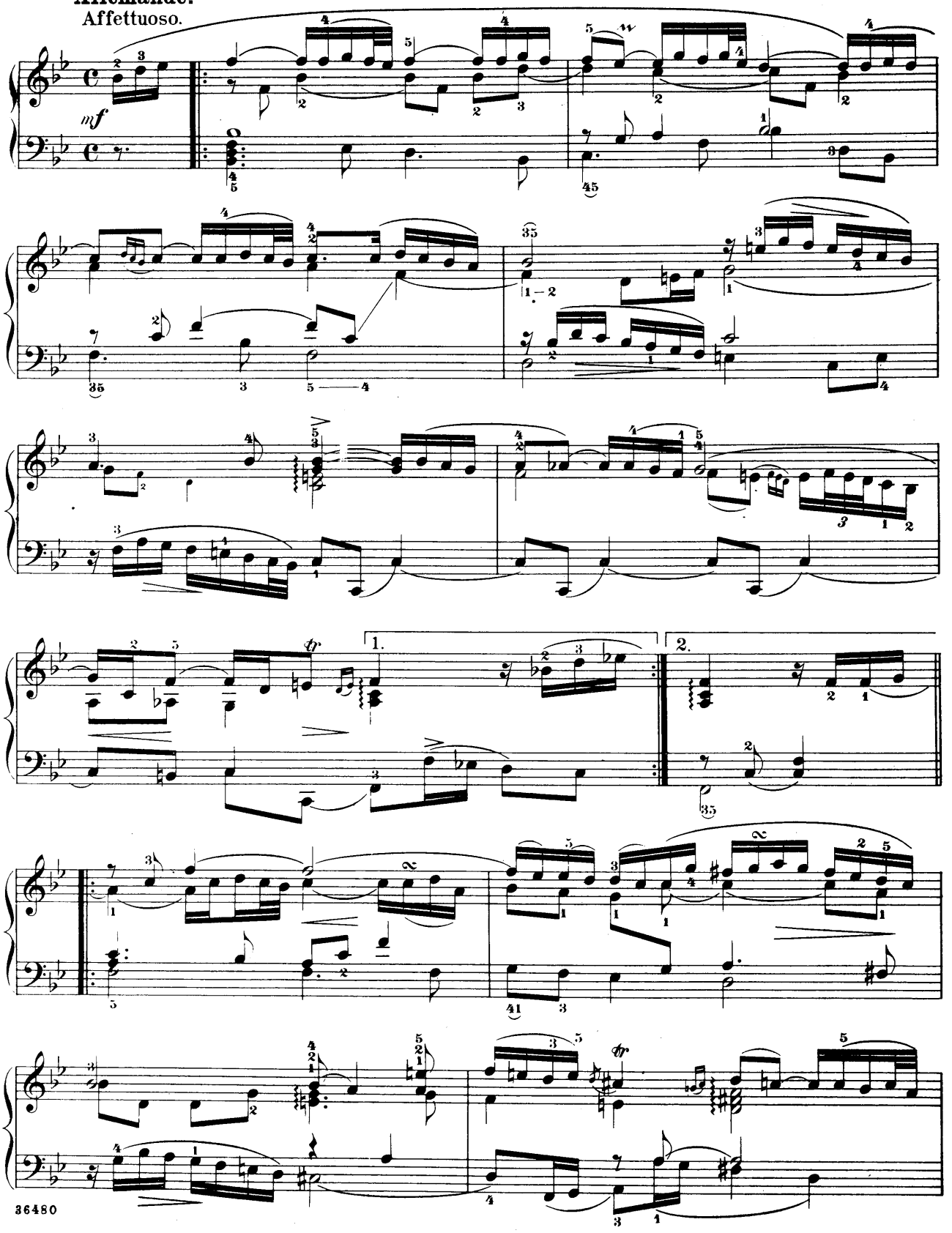
*) Trills may be omitted.

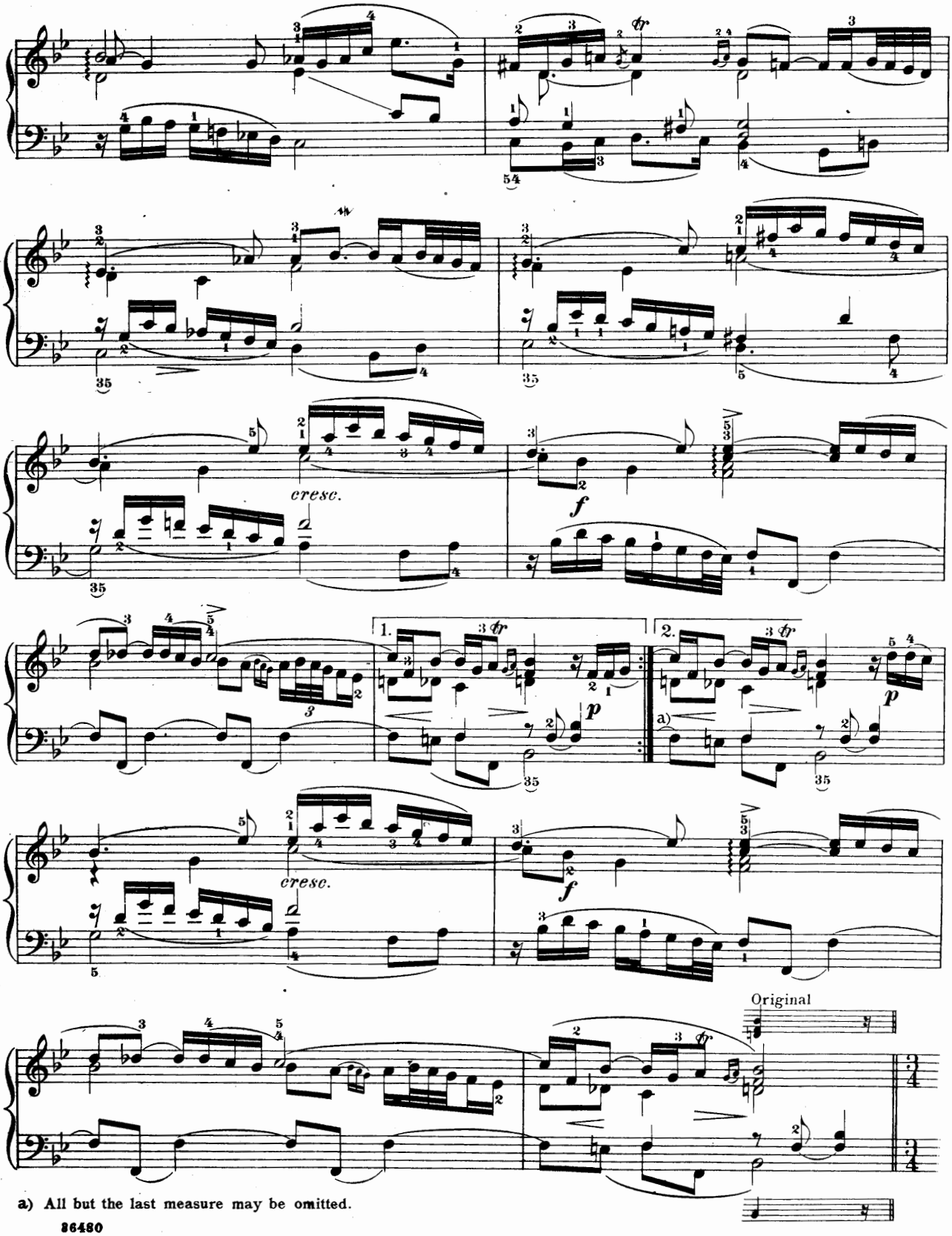

r. h.
p
r. h.


l. h.
p
(tr)
r. h.
cresc.
f
poco a poco rit.
f

Allemande.

Affettuoso.



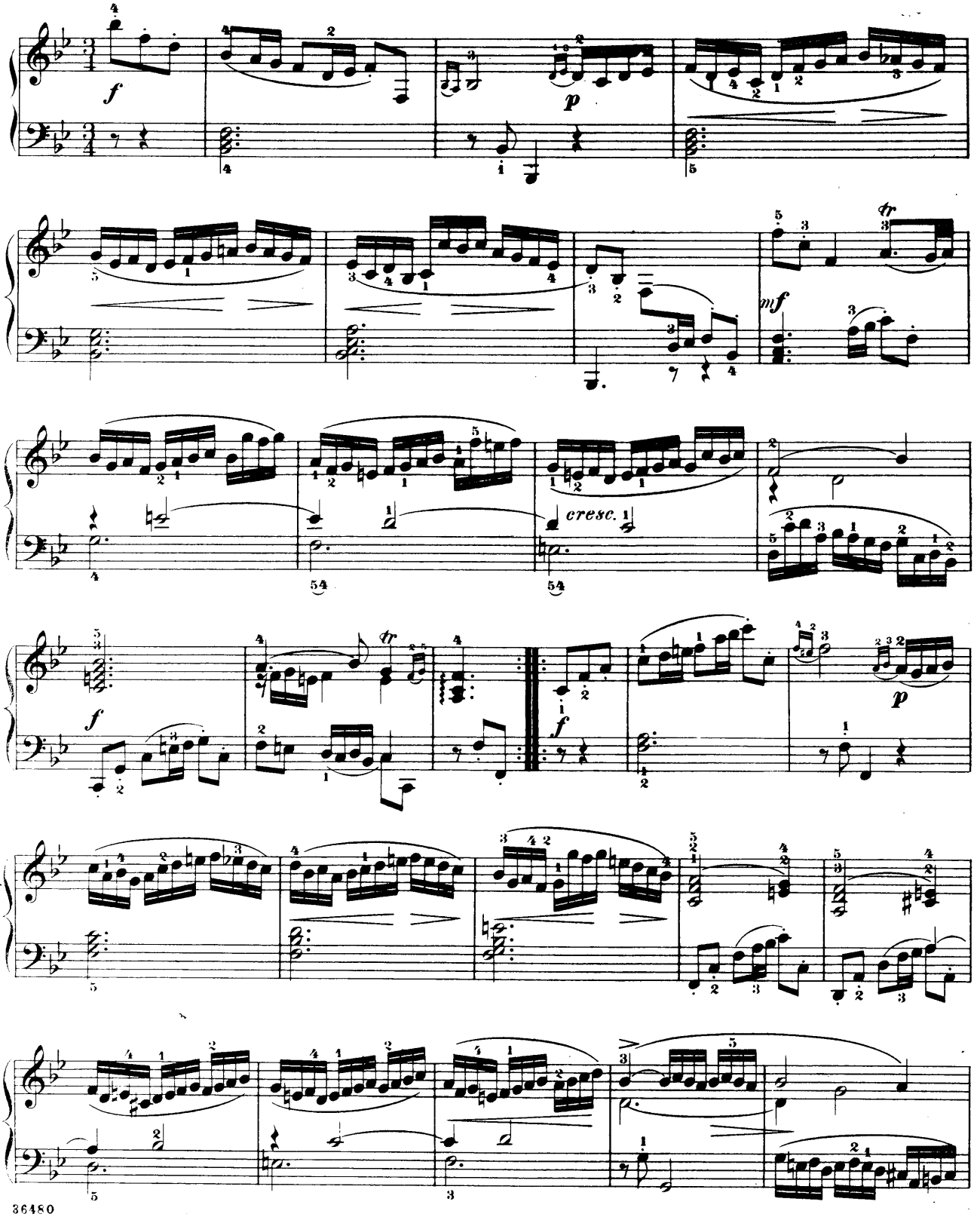


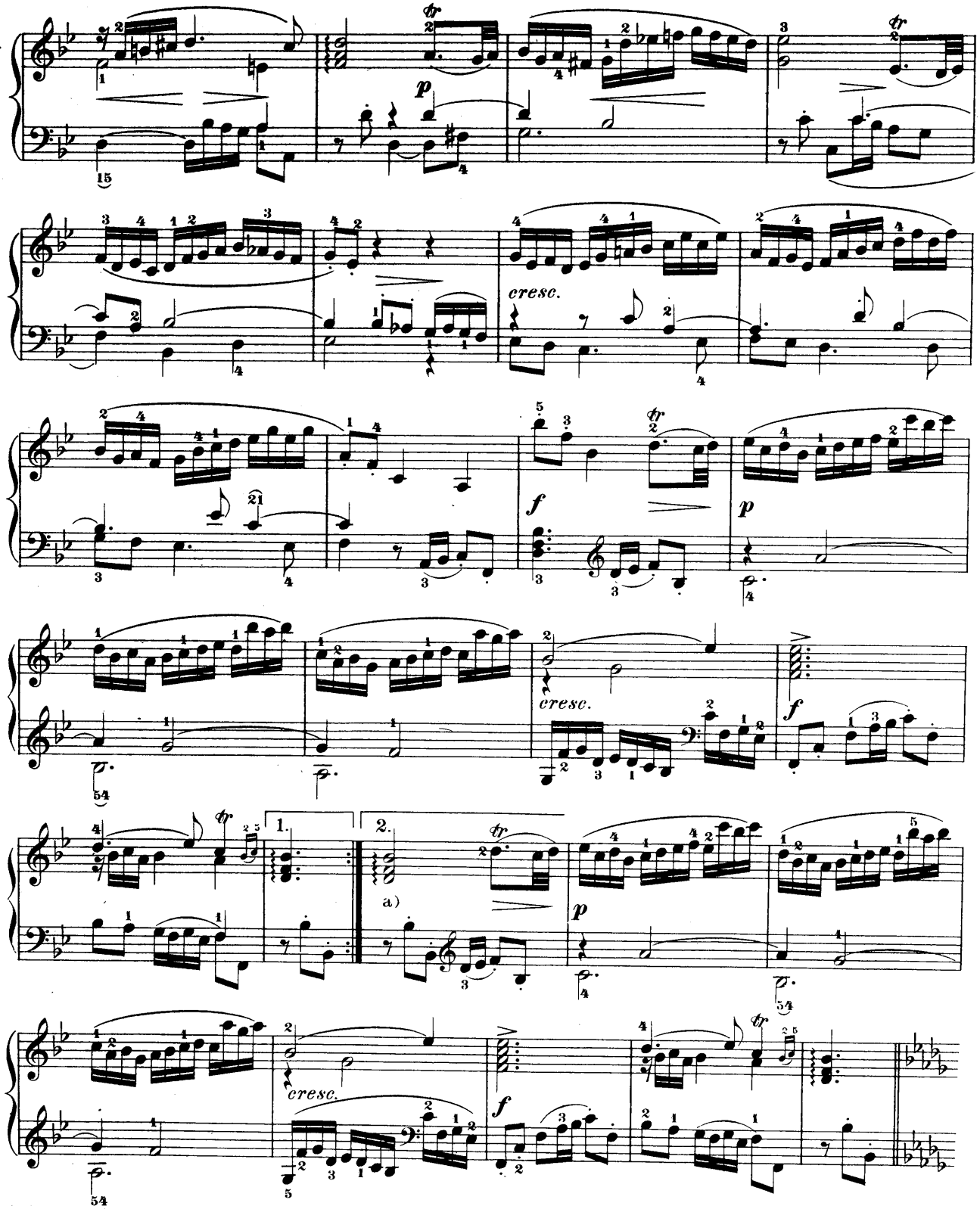
a) All but the last measure may be omitted.

Courante.

Allegretto vivace.

—Gottlieb Muffat.—

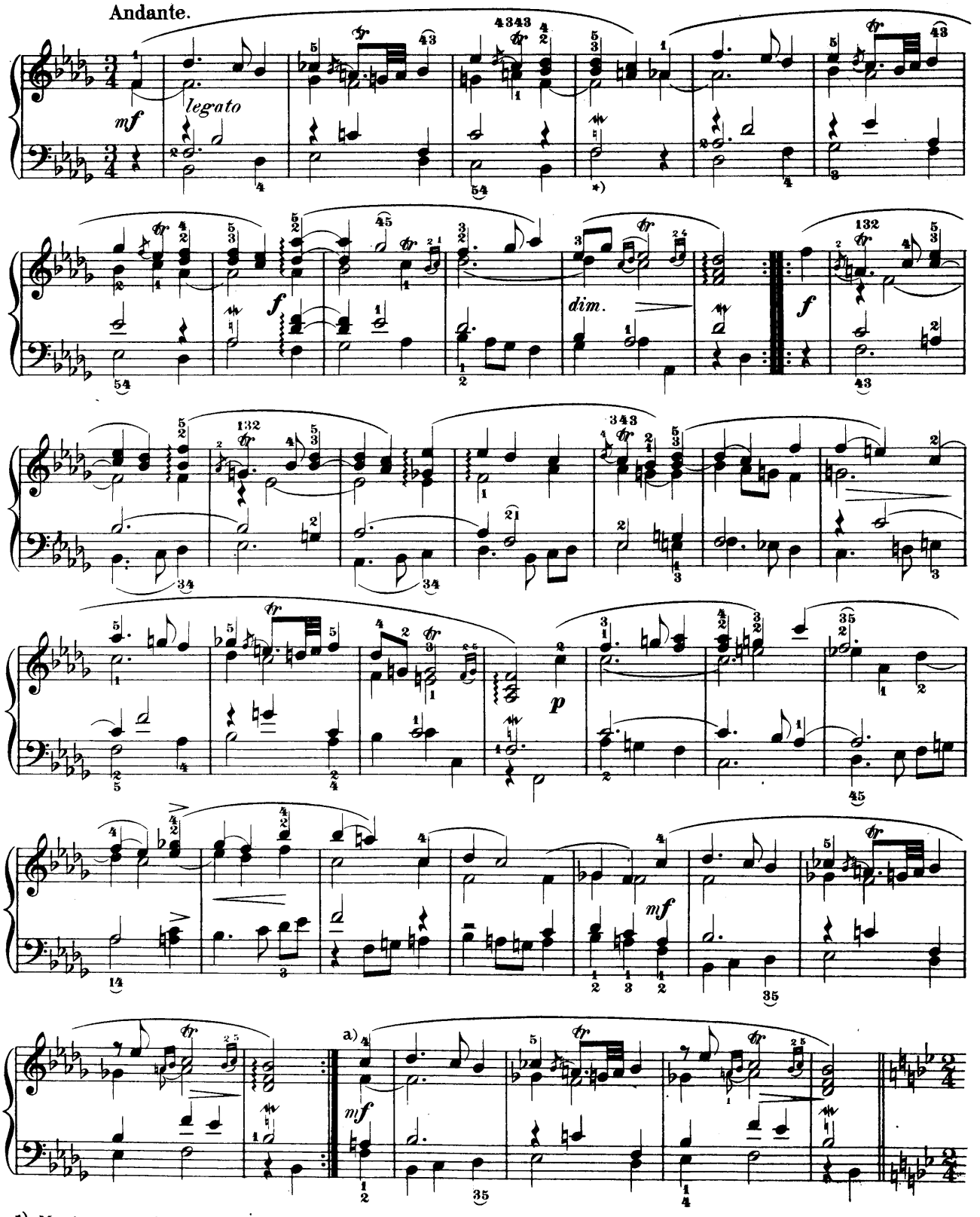




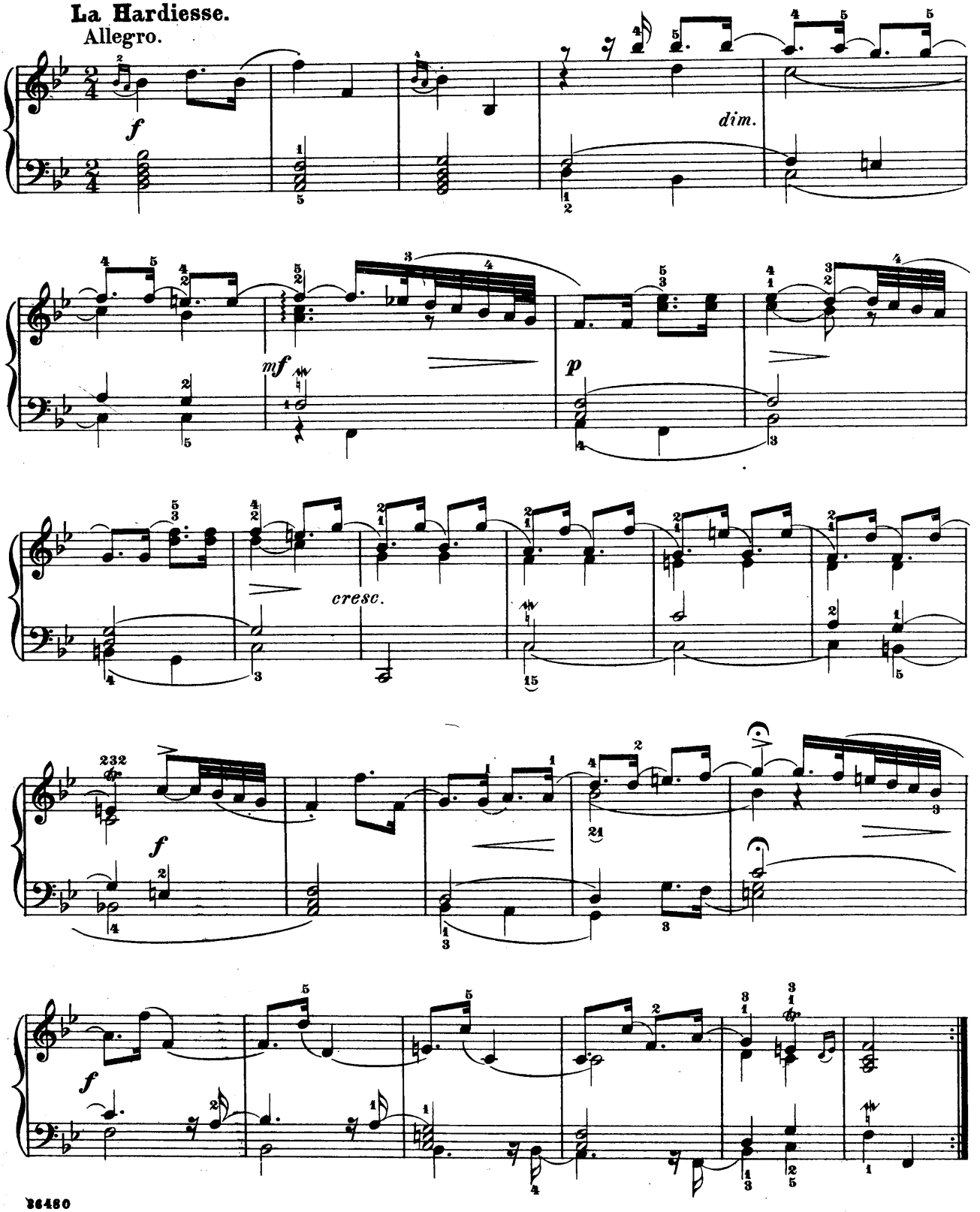
a) All but the last measure may be omitted.

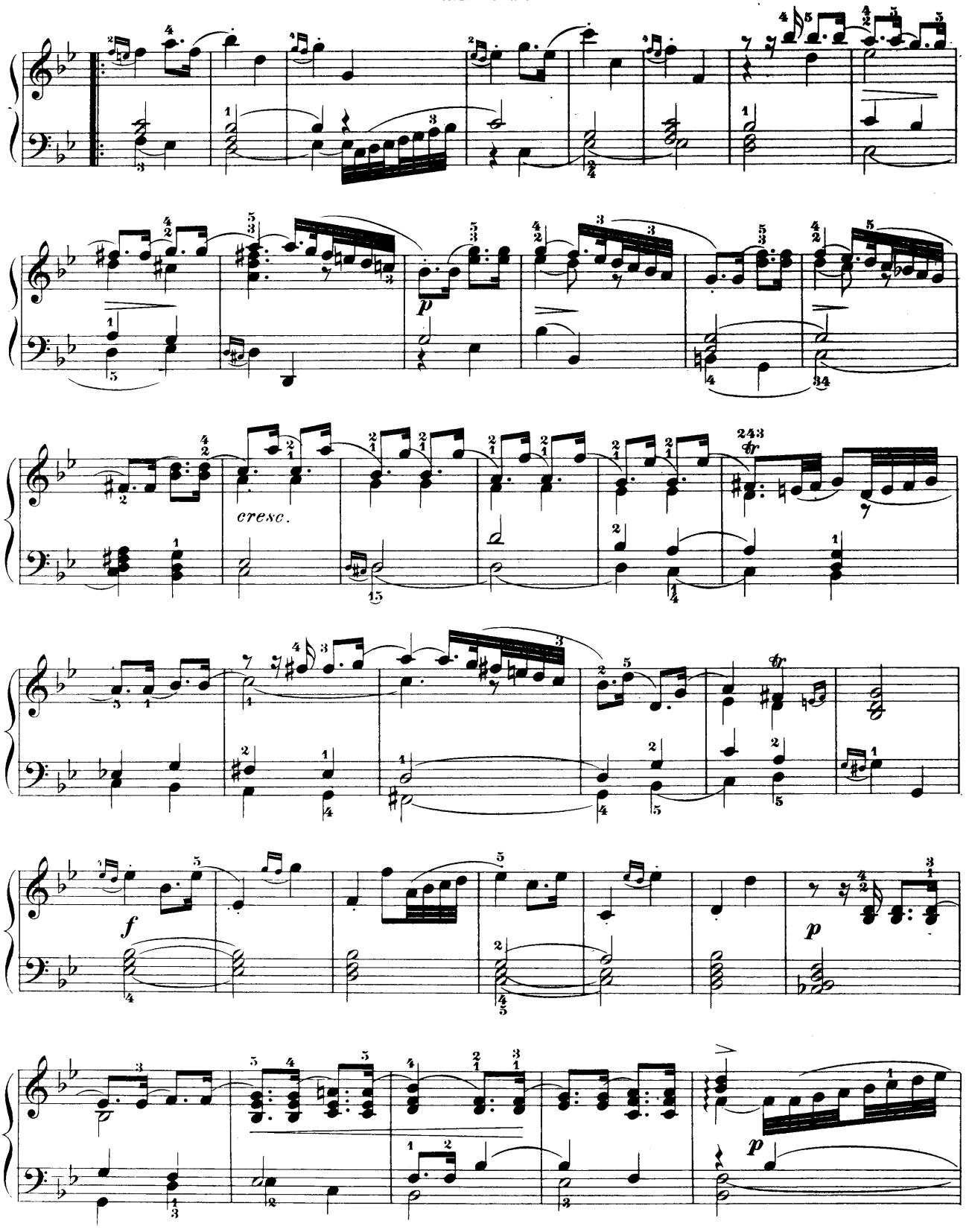
Sarabande.

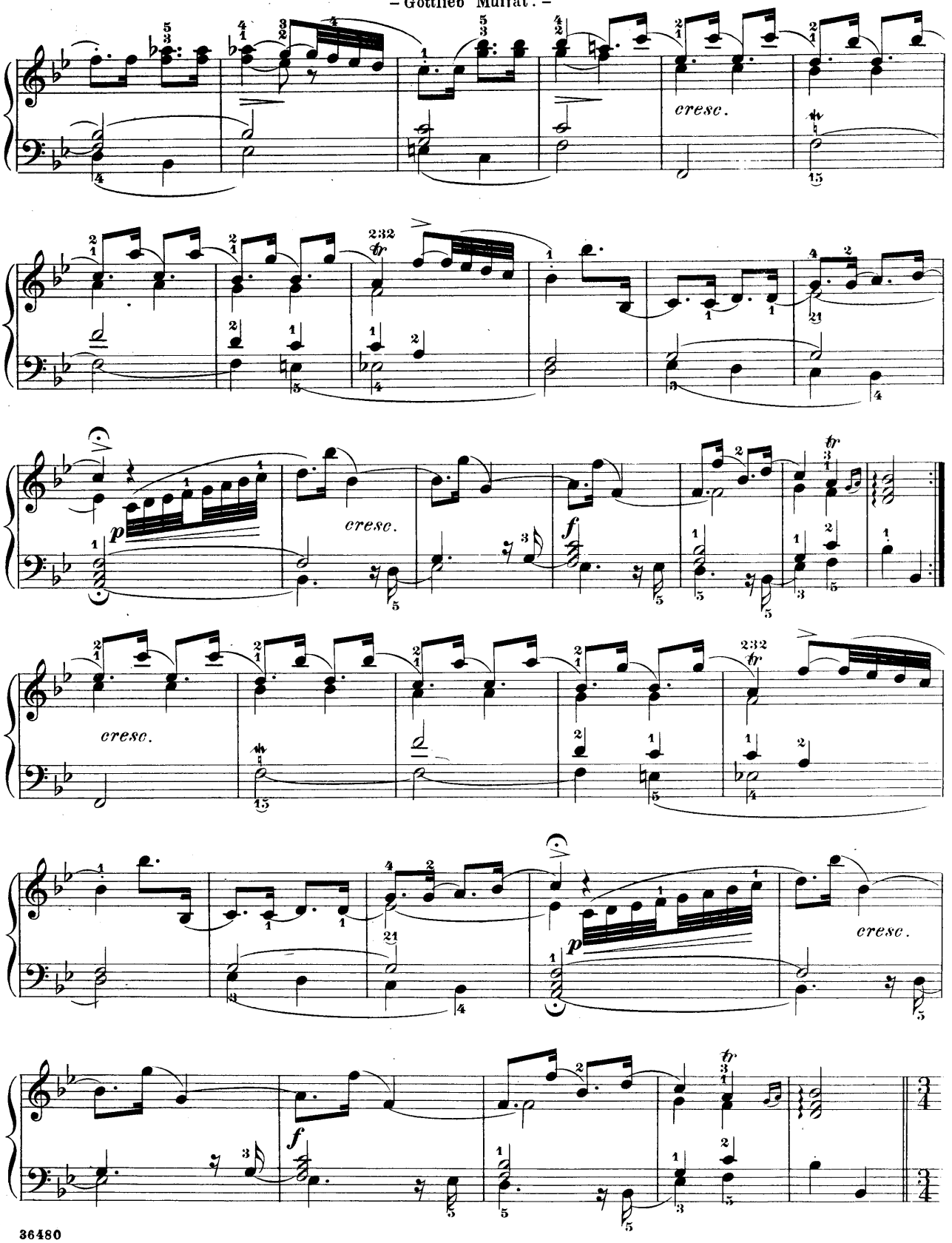
Andante.



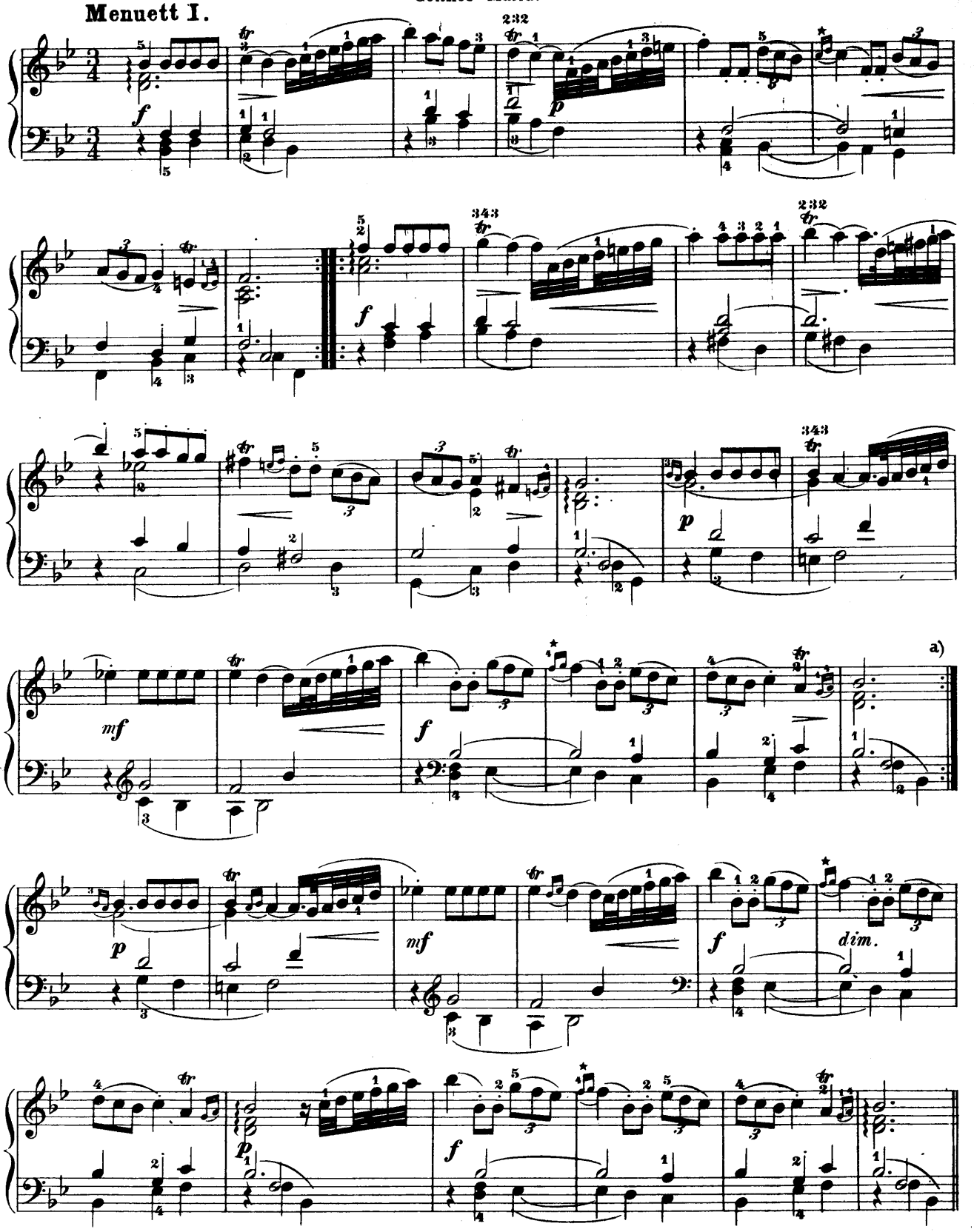
*) Mordents may be omitted. a) See remark to previous pieces.


La Hardiesse.
Allegro.
f
dim.
mf
p
cresc.
f
f


cresc.
f
p
p


cresc.
cresc.
cresc.
cresc.
cresc.
p
f
p
f

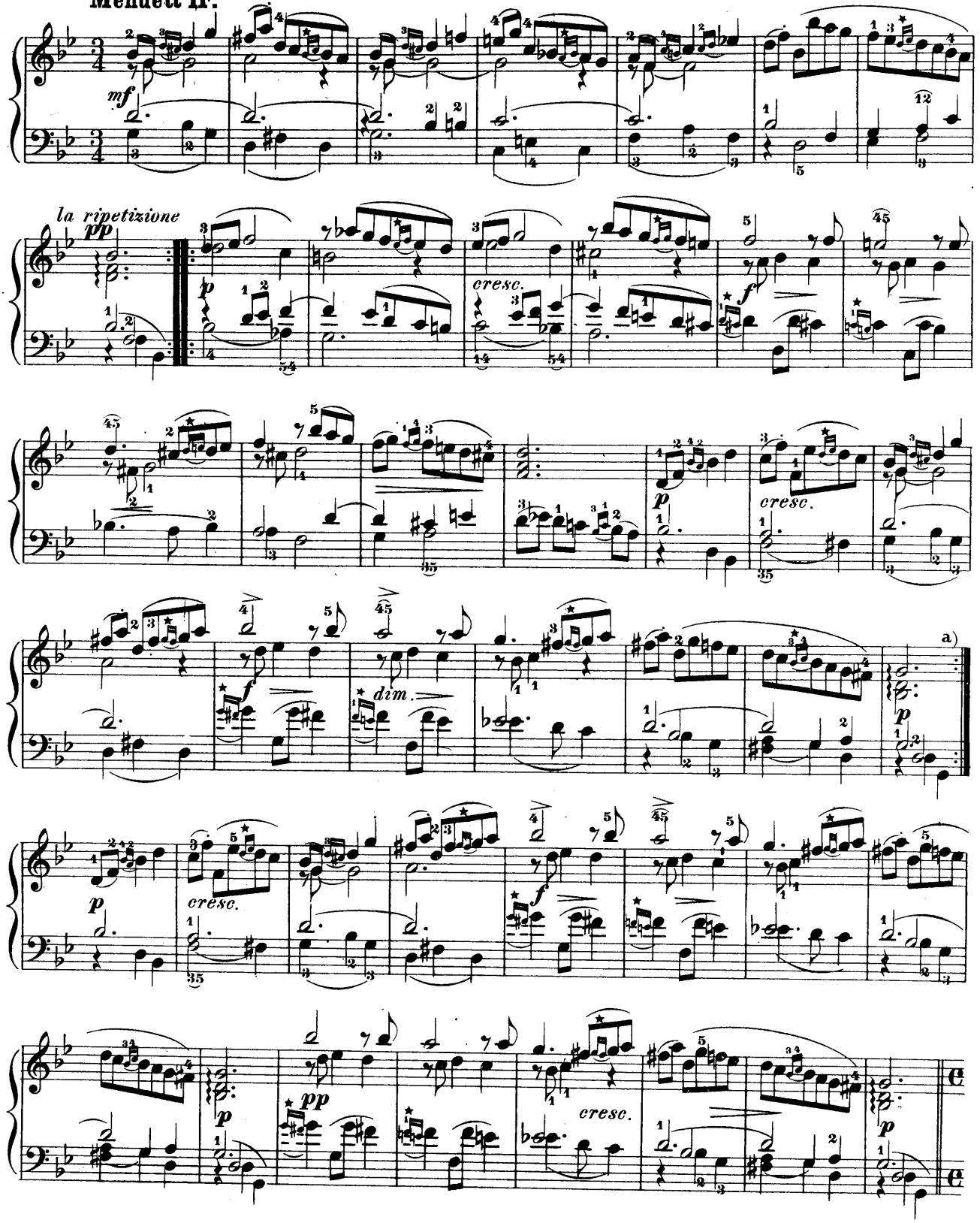
Menuett I.



★ May be omitted. a) Piece may end here.

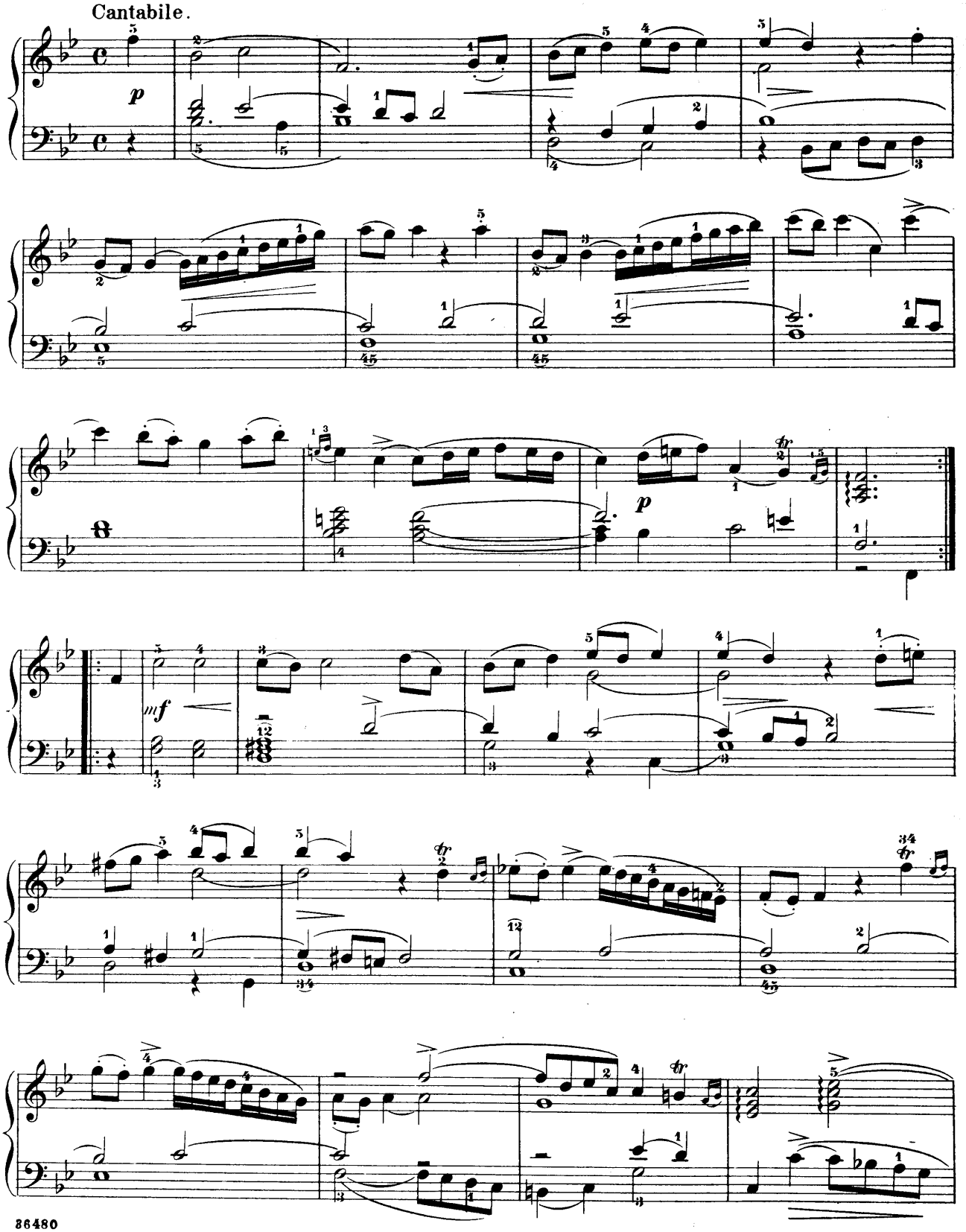
Attacca Menuett II.

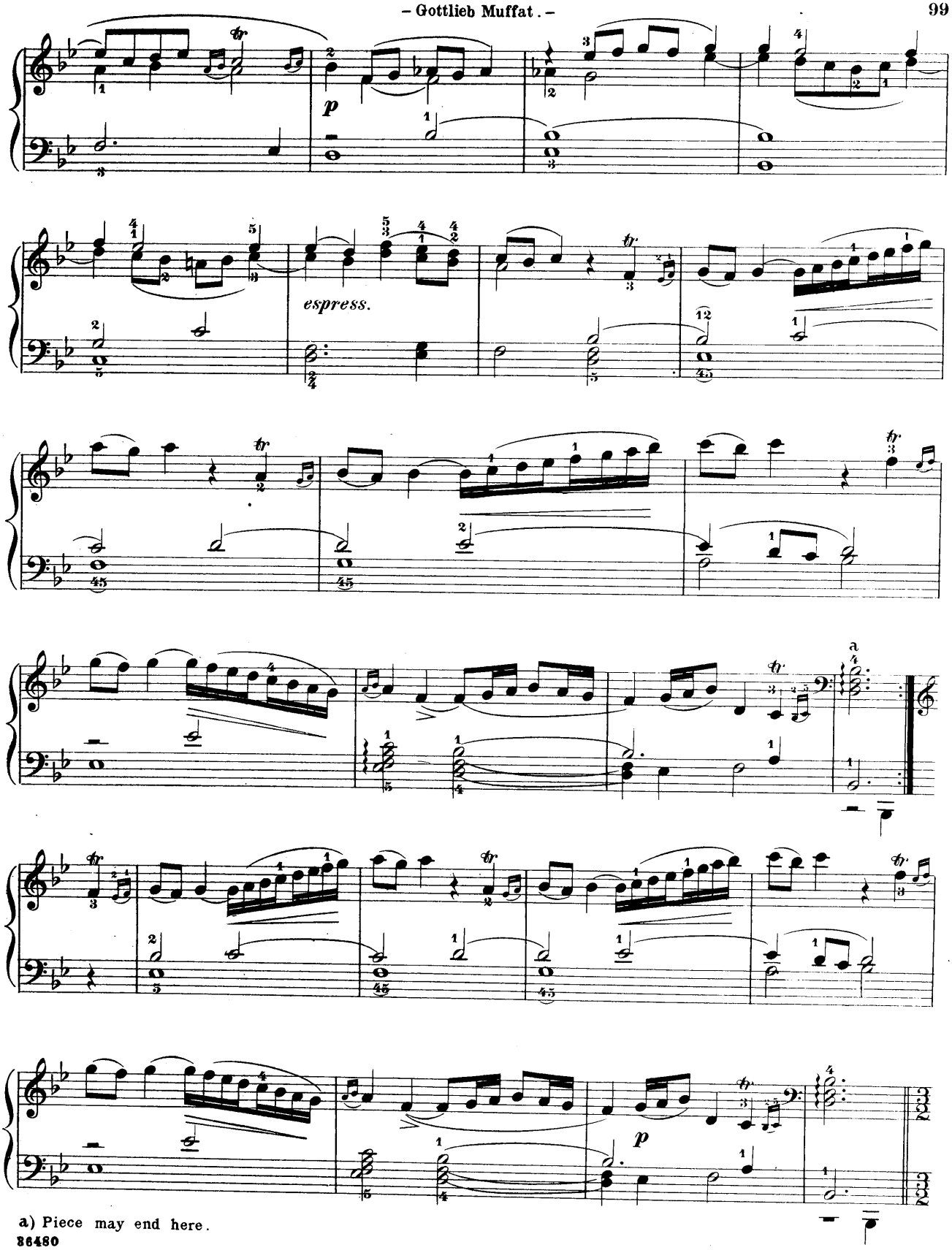
Menuett II.



★ May be omitted. a) Piece may end here.

Air.
Cantabile.

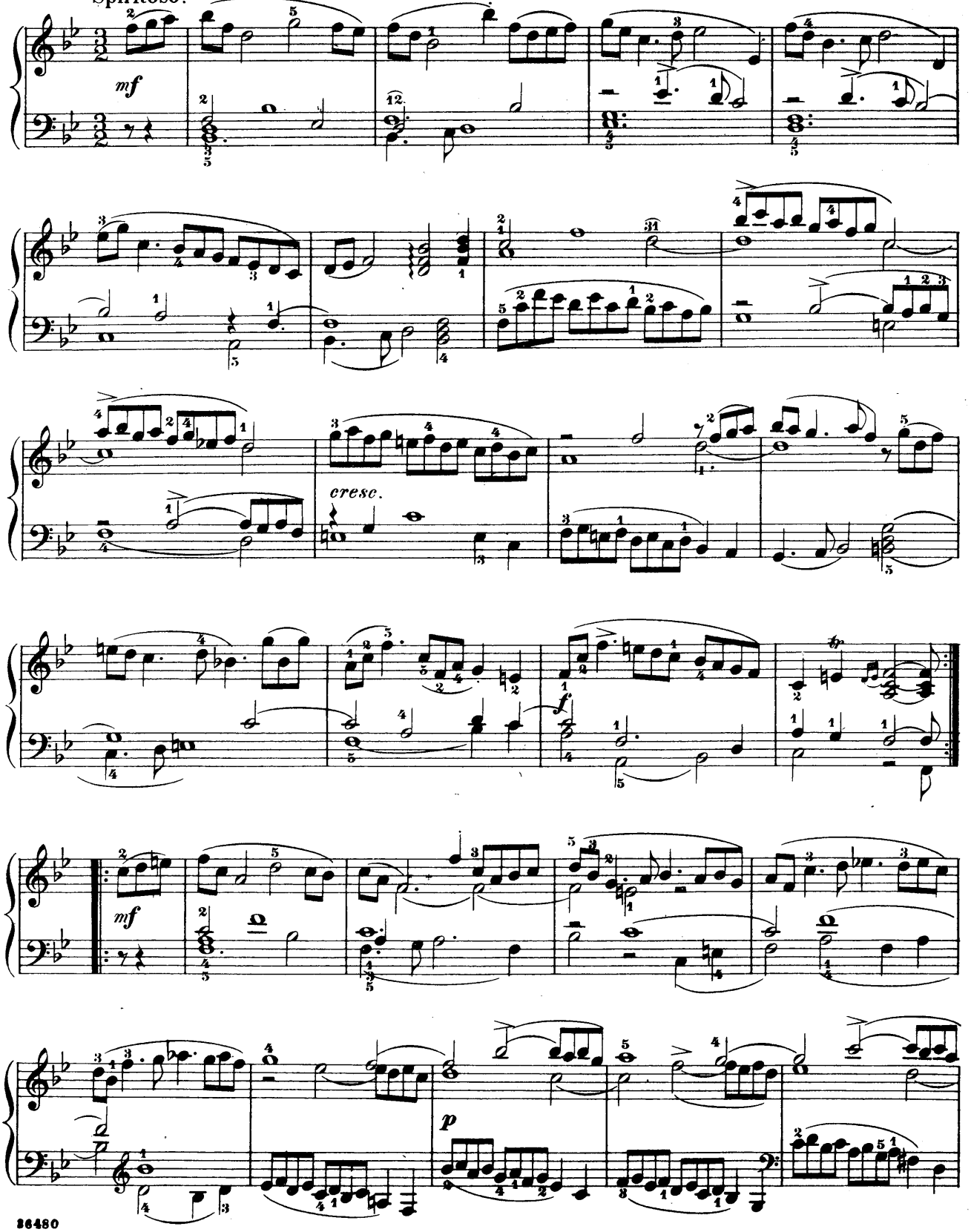


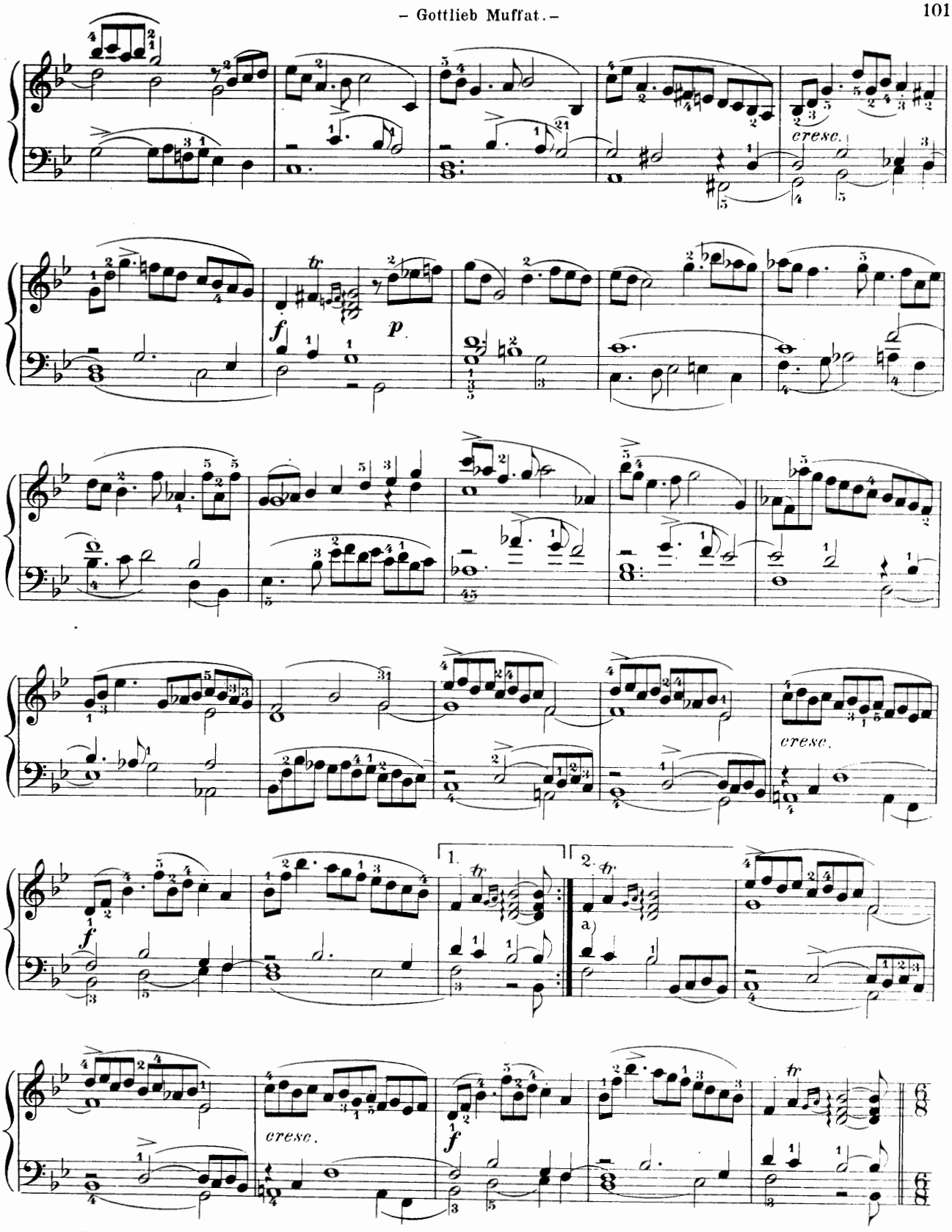


a) Piece may end here.

Hornpipe.
Spiritoso.

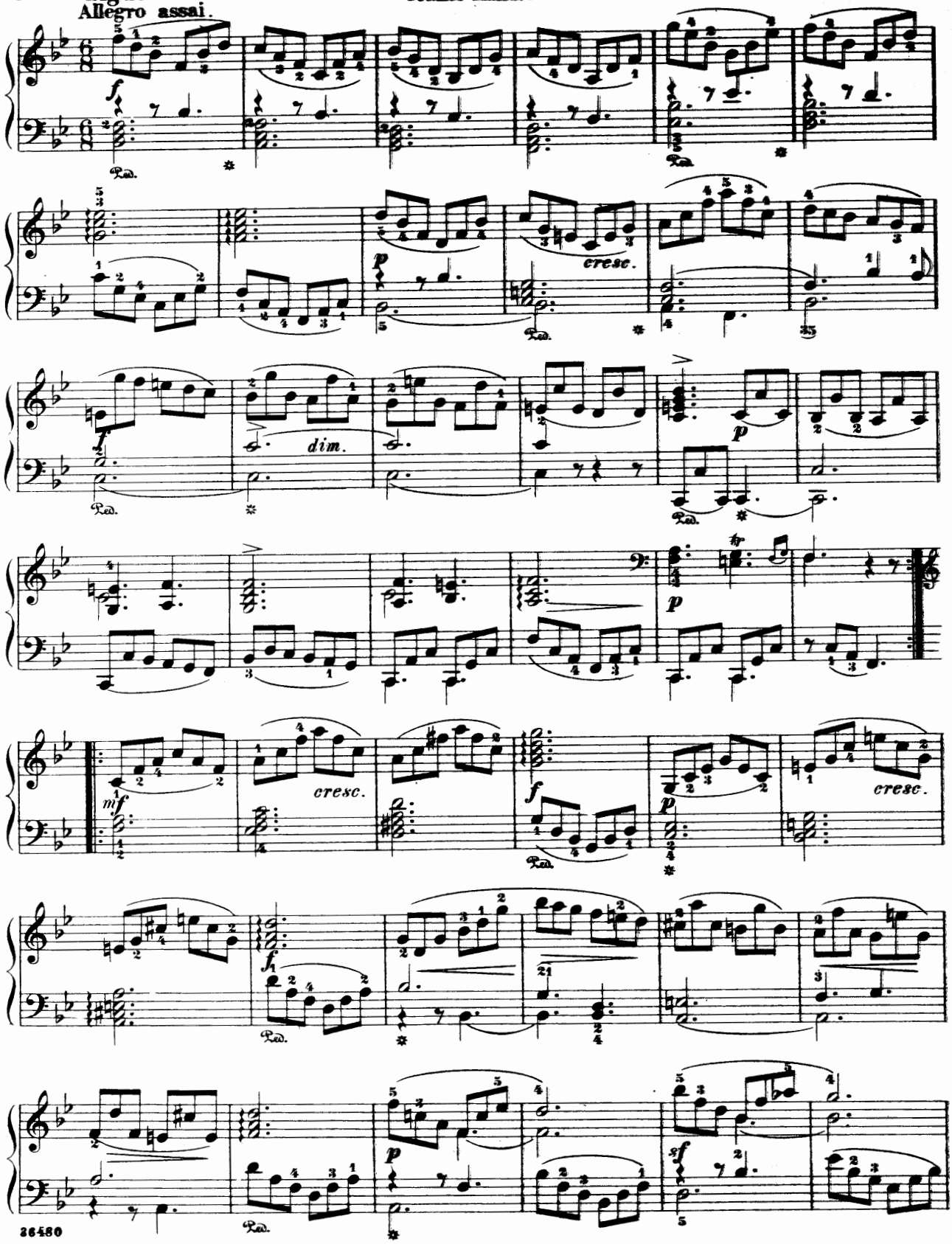
– Gottlieb Muffat. –

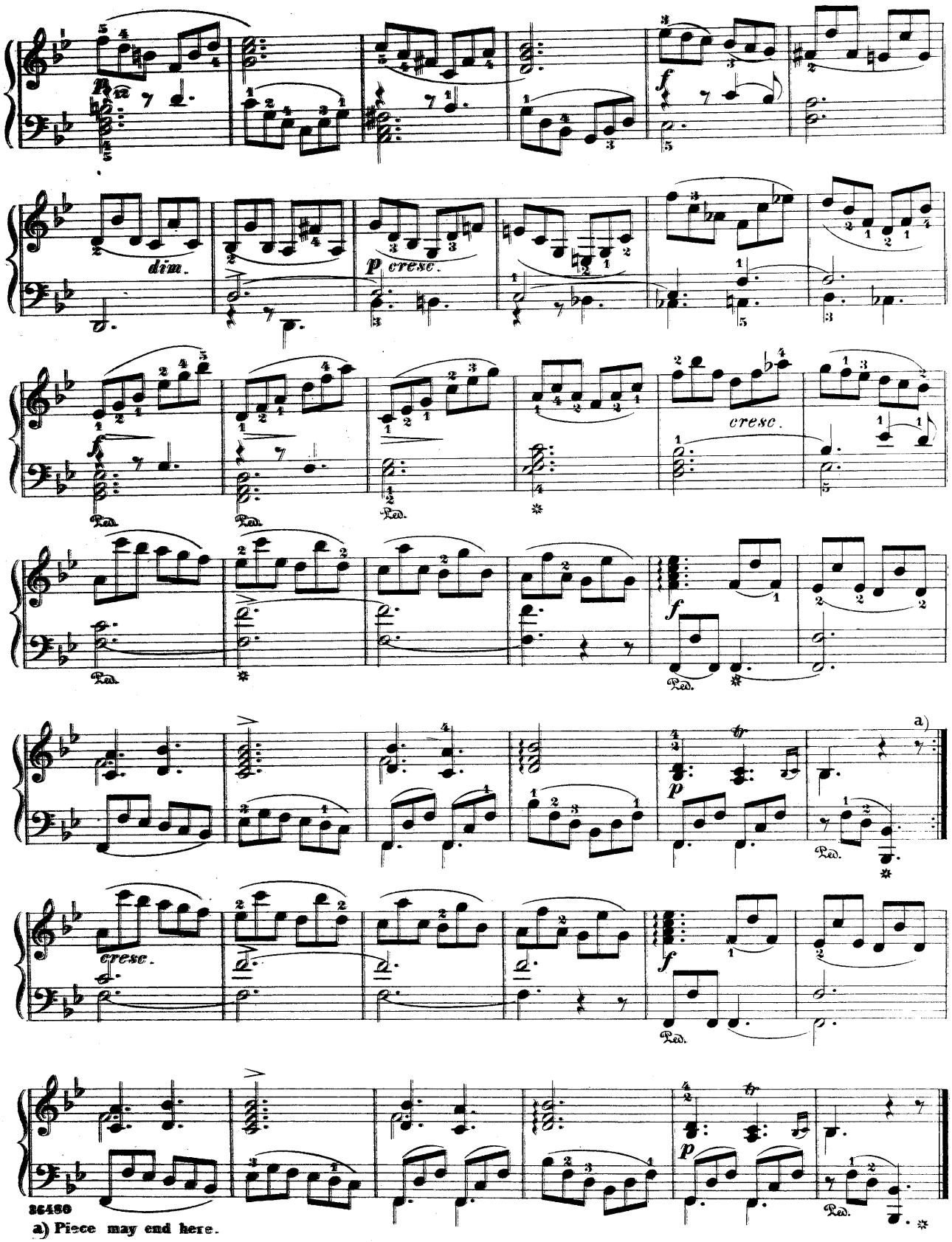




a) See Remark, page 91.

Allegro assai.



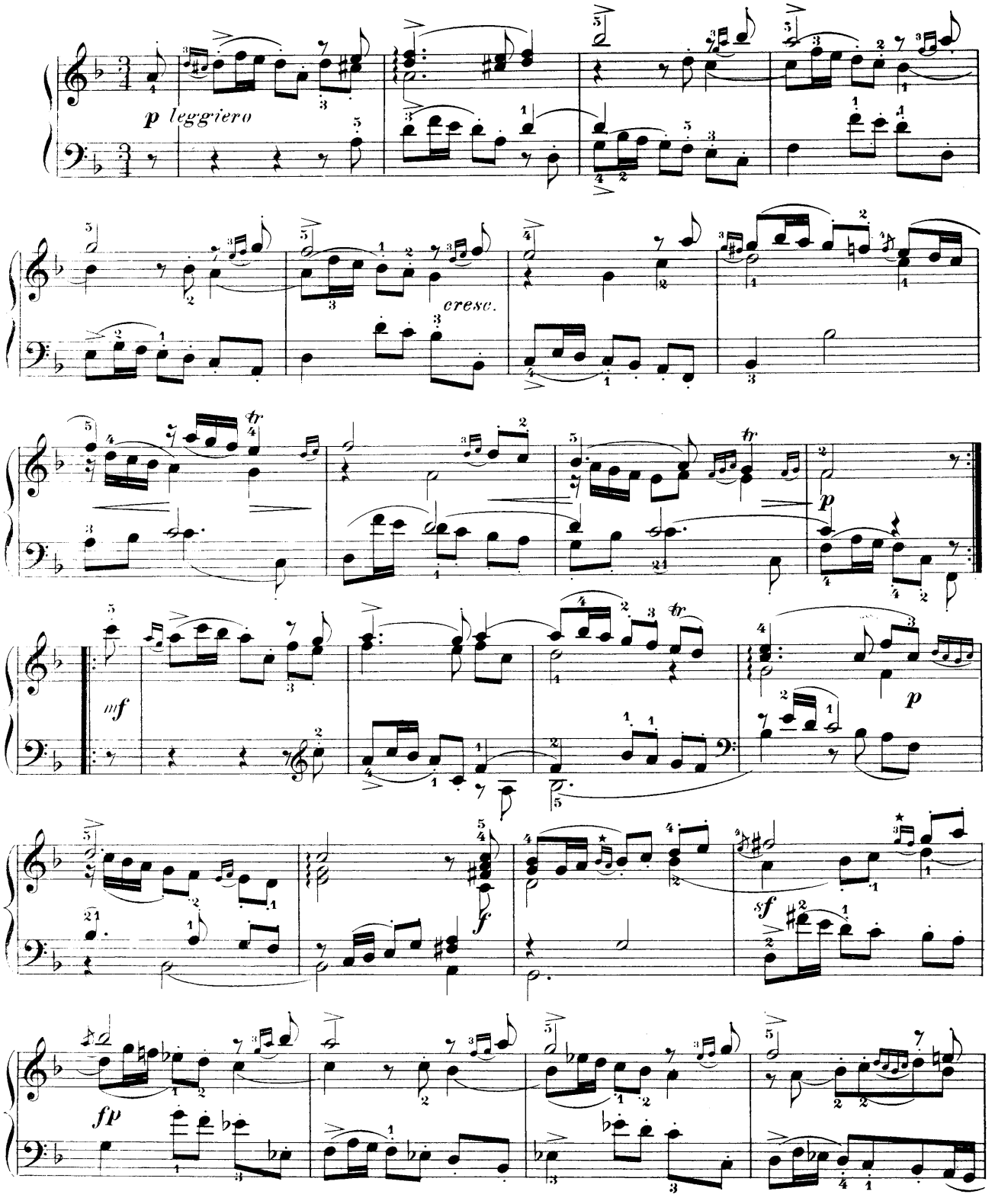


36480

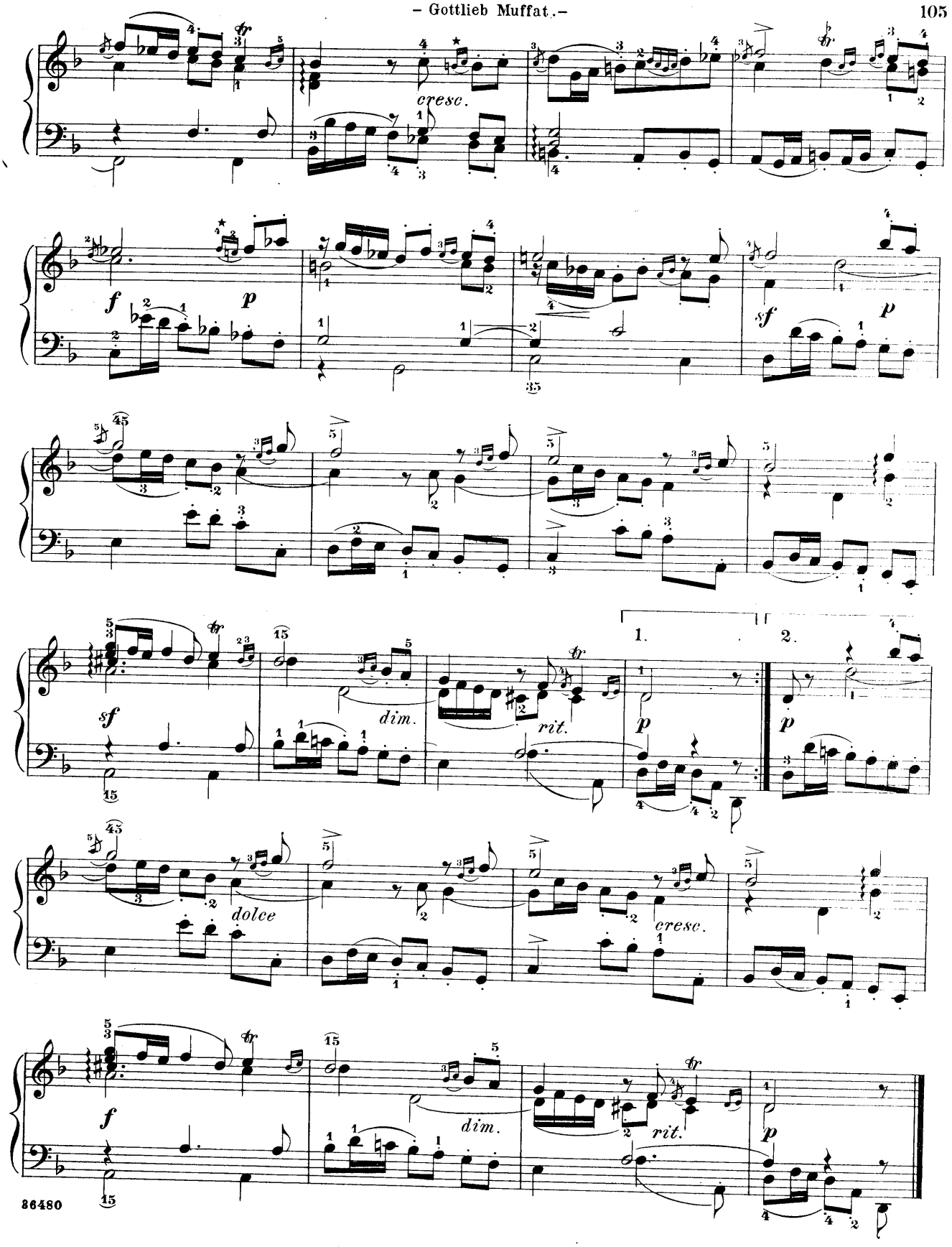
a) Piece may end here.

– Gottlieb Muffat. –

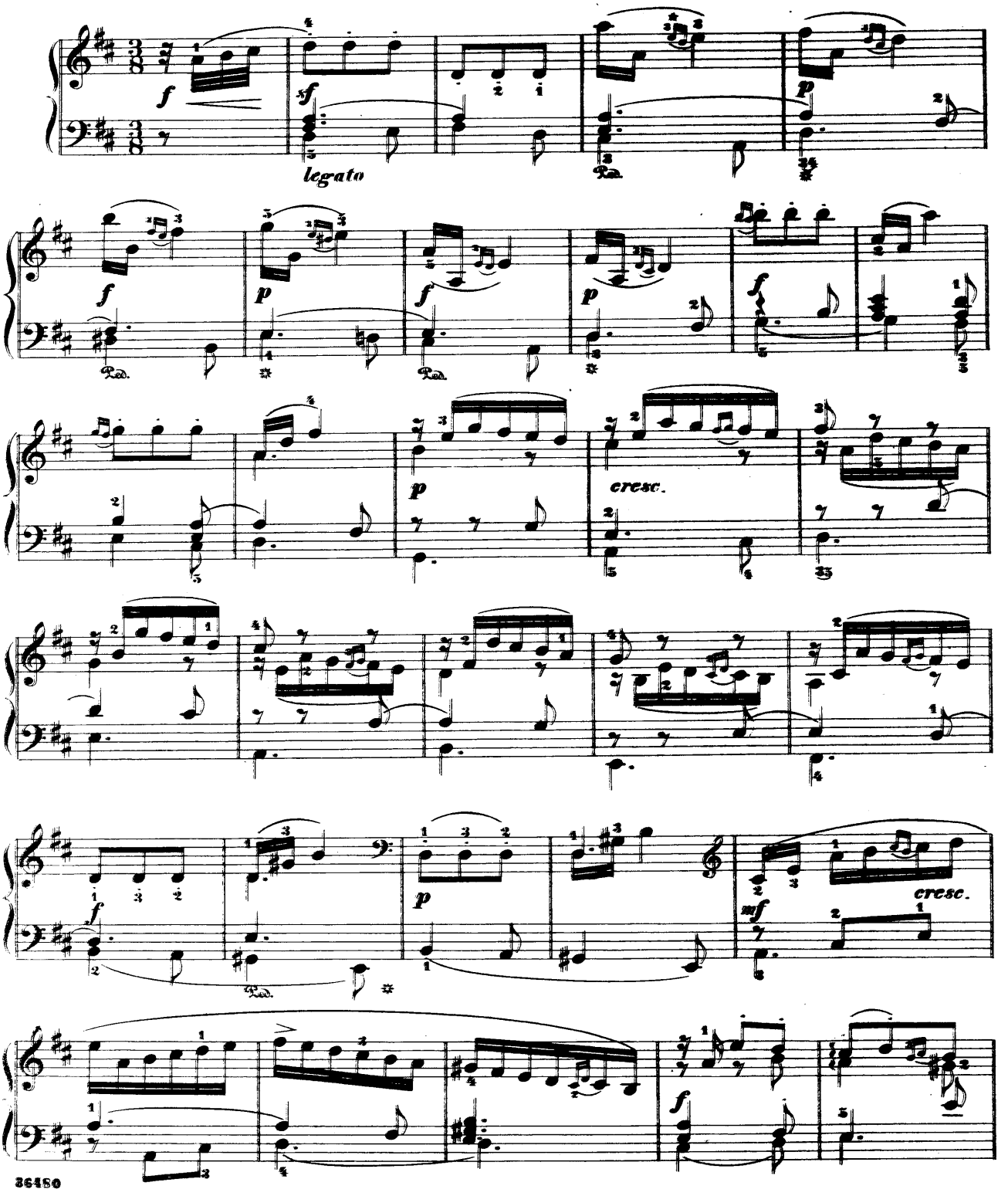
Courante.



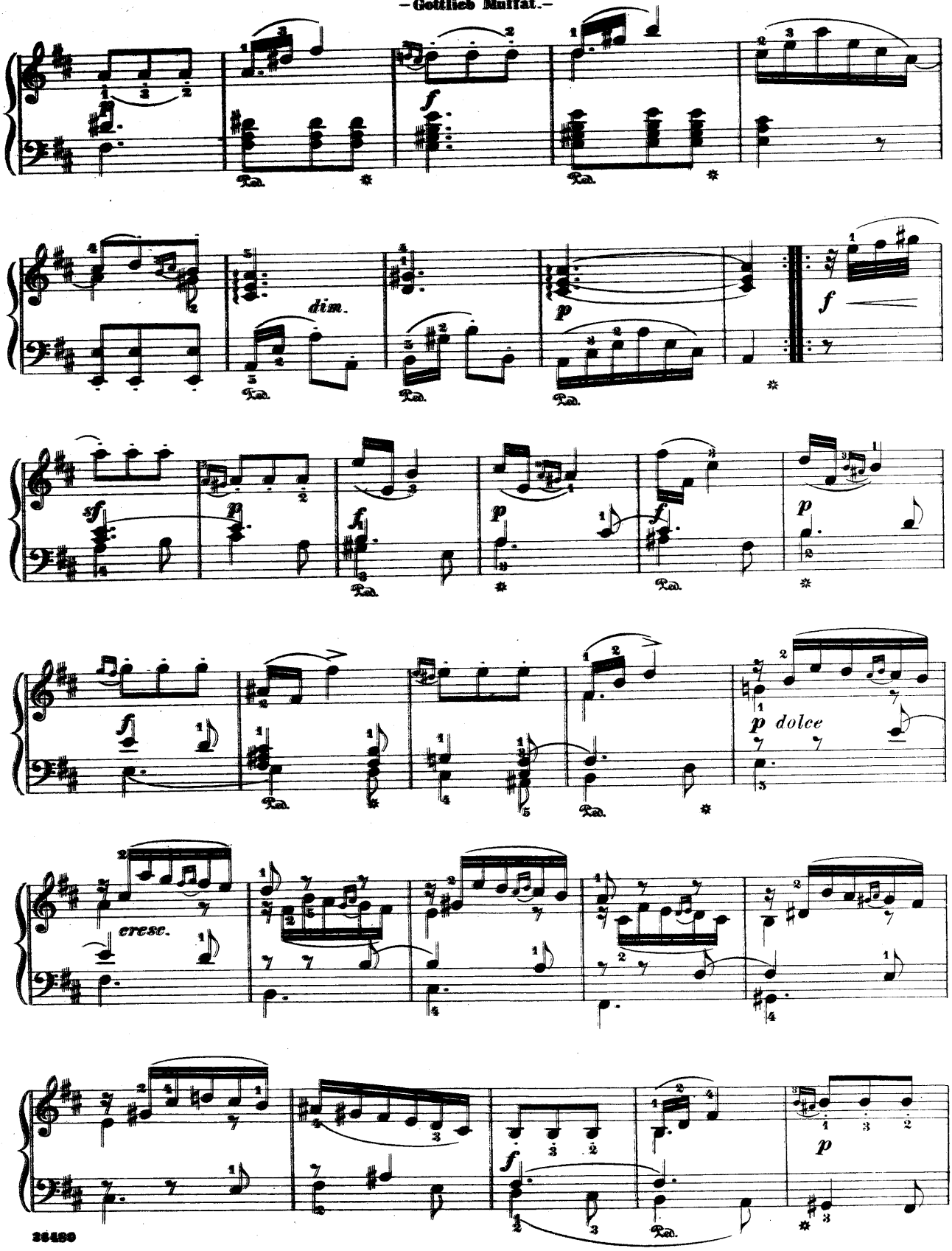
★ May be omitted.

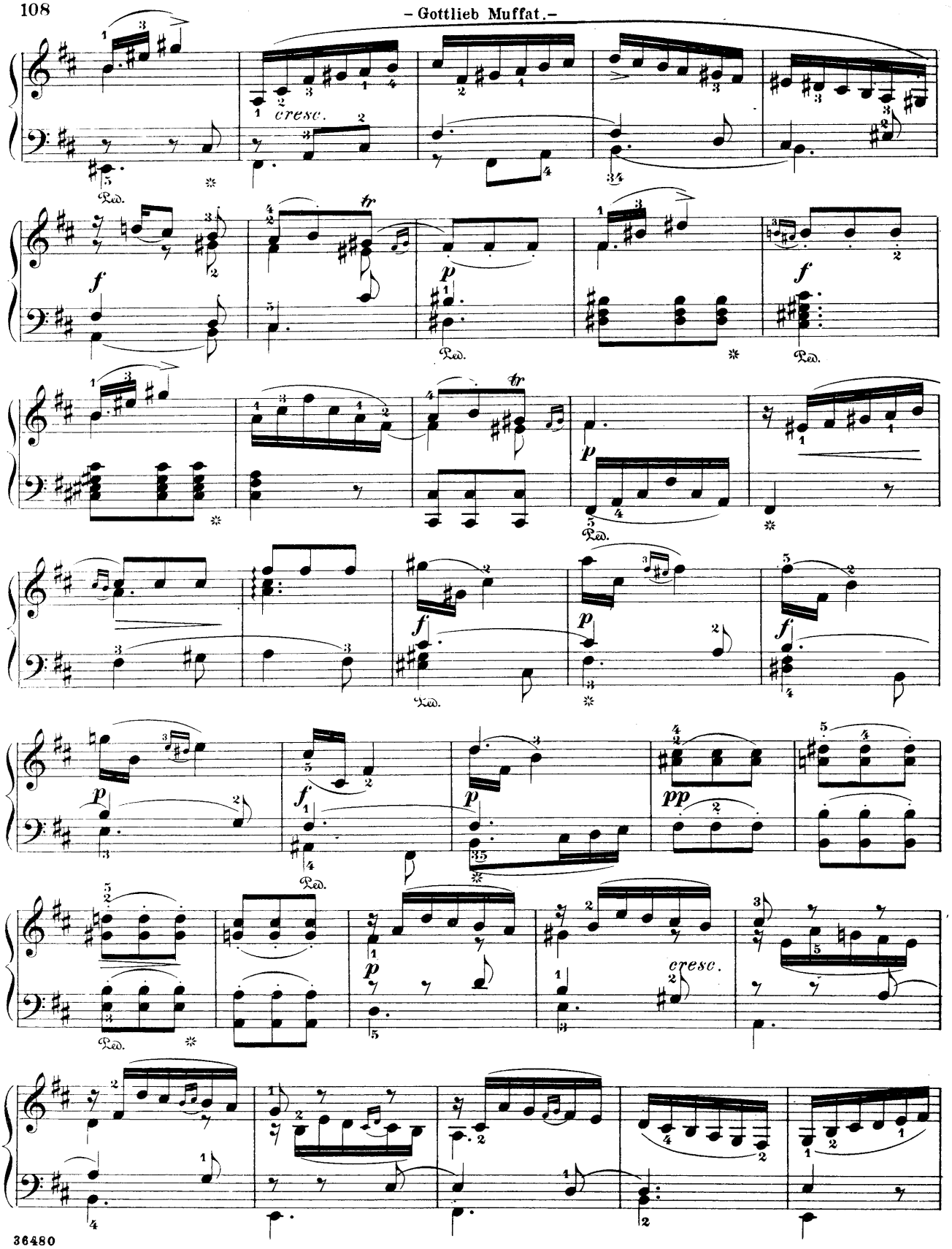

cresc.
f
p
sf
p
dim.
rit.
1.
2.
p
p
dolce
cresc.
f
dim.
rit.
p

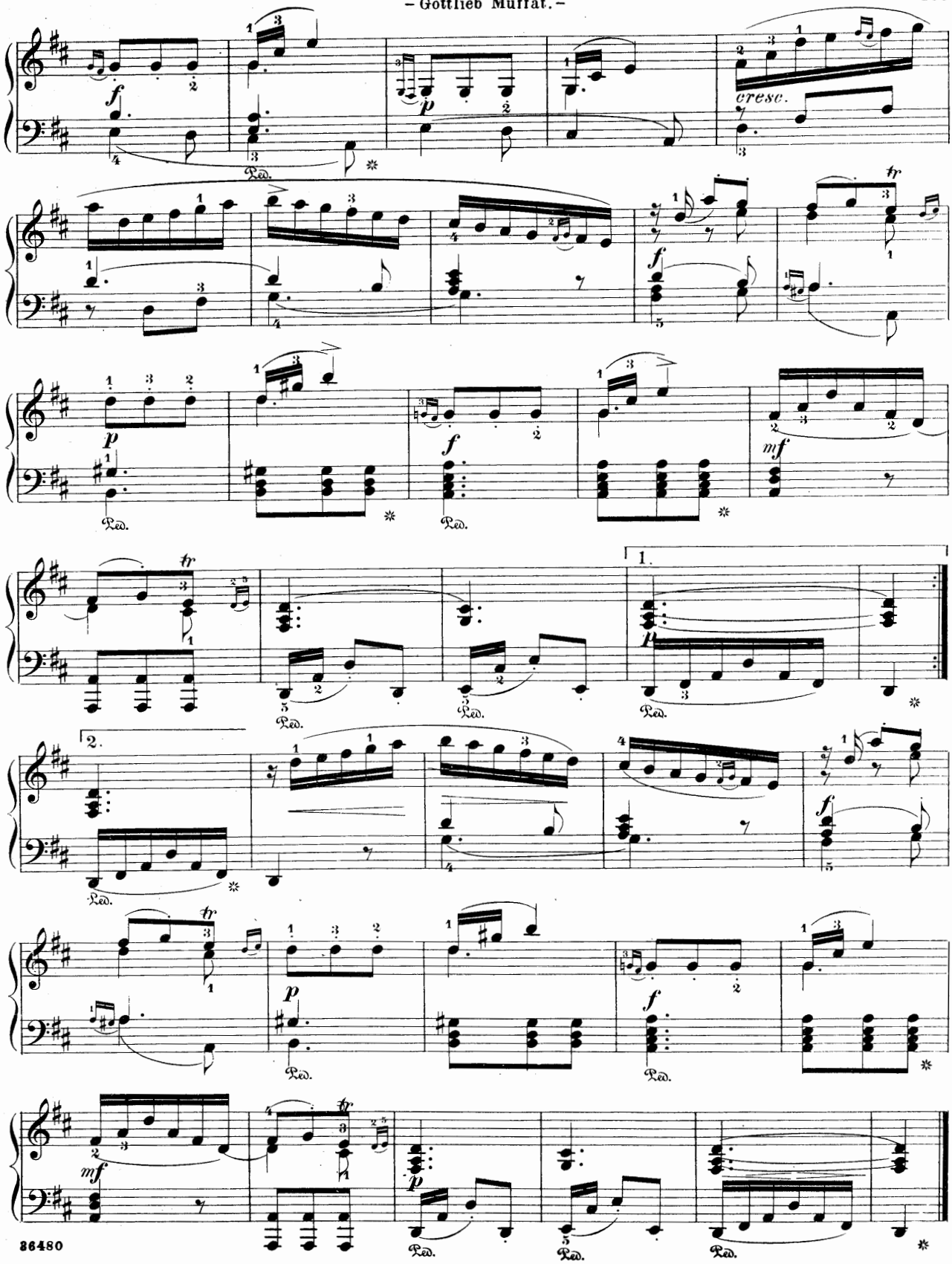
Allegro Spiritoso.



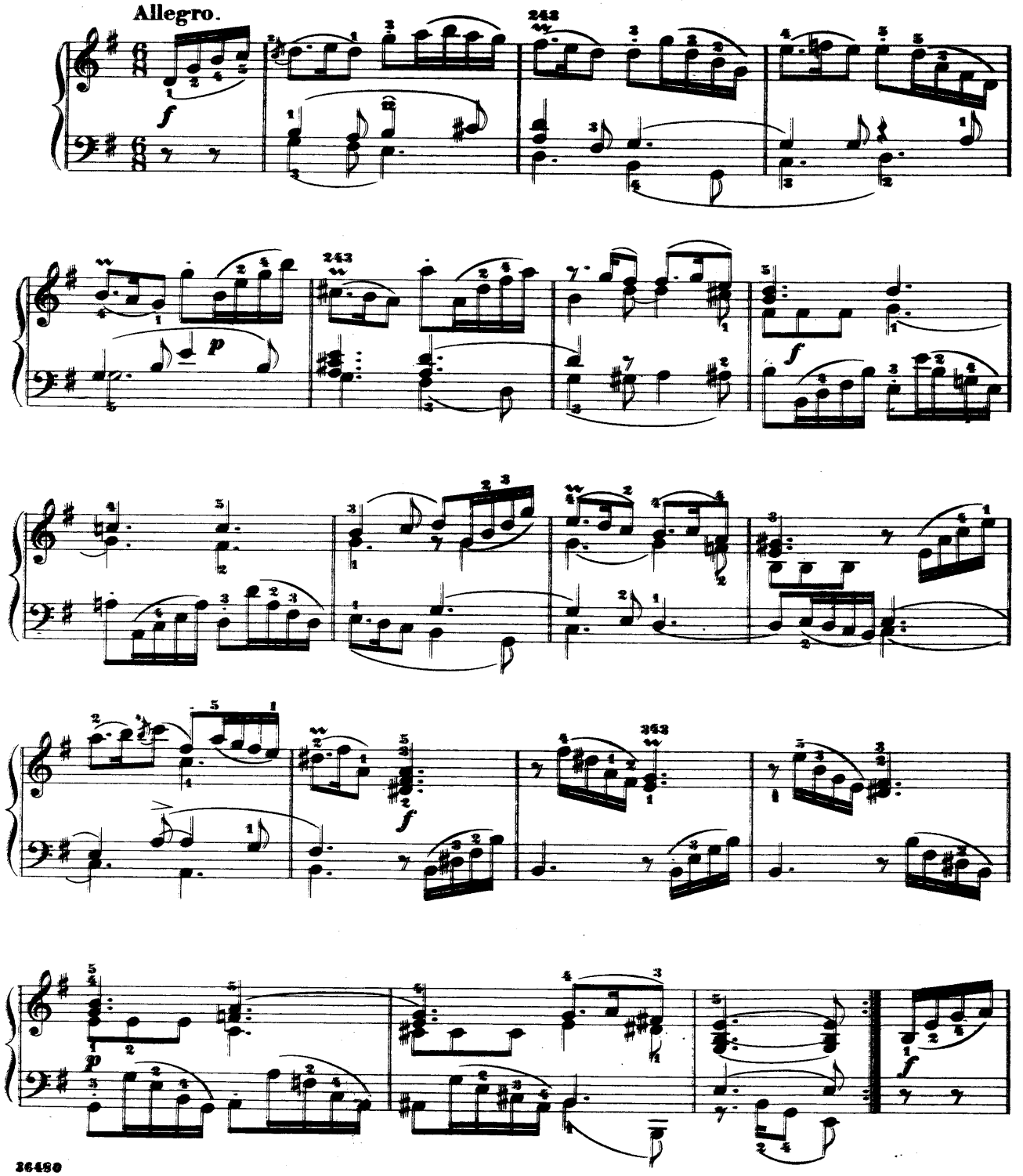
* Mordents may be omitted.

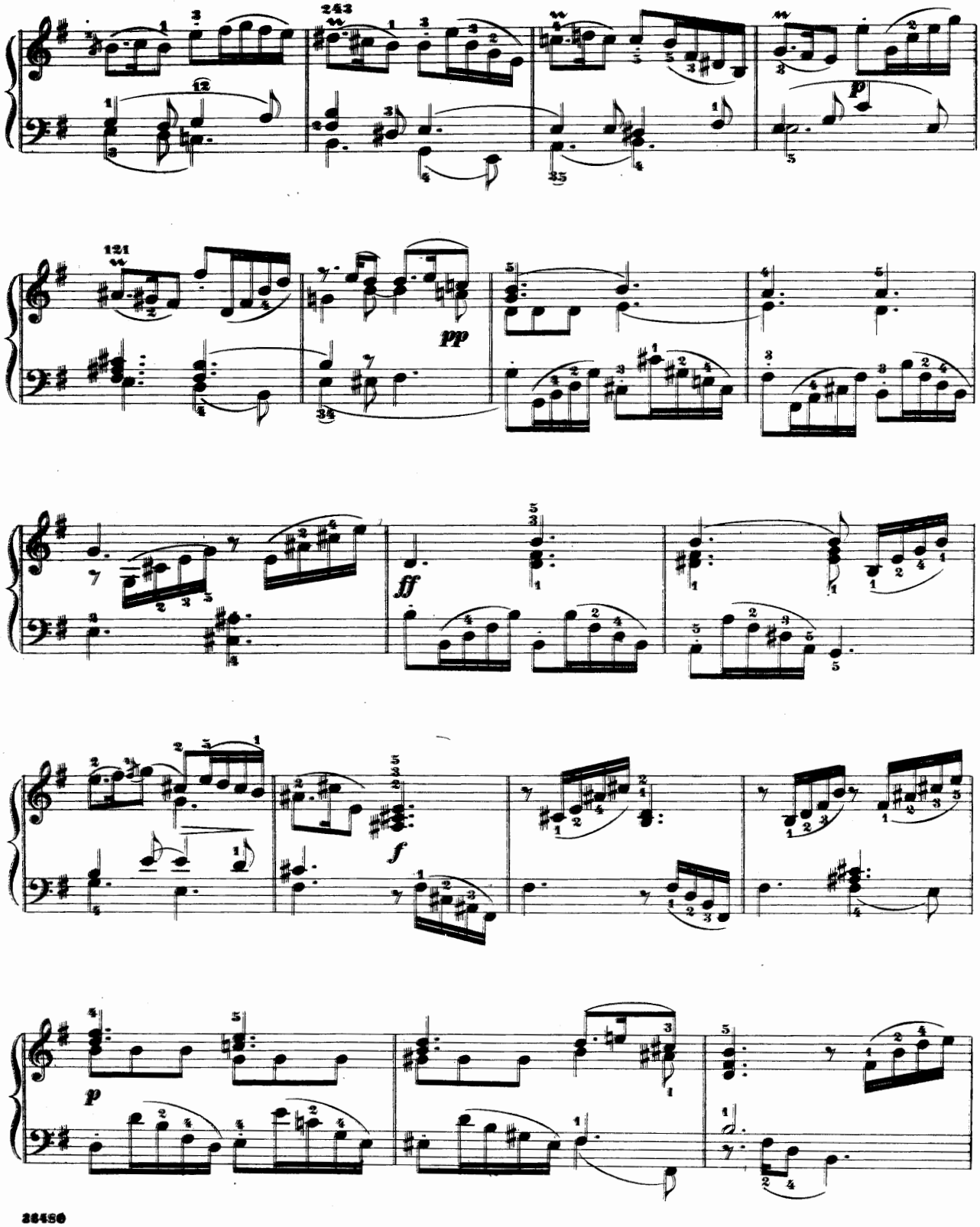

dim.
cresc.
dolce

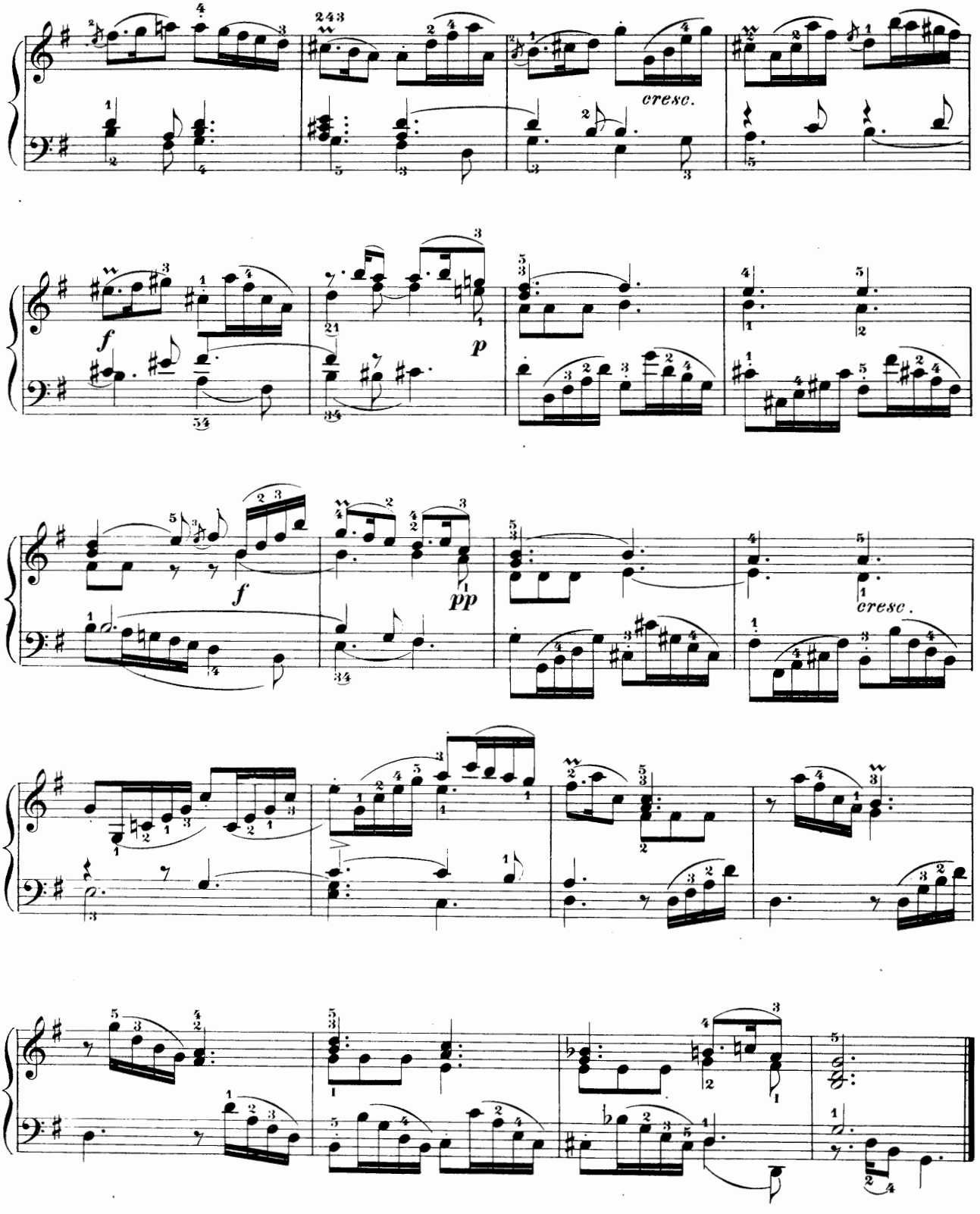

cresc.
Ped.
f
p
tr
pp
cresc.


cresc.
1.
2.

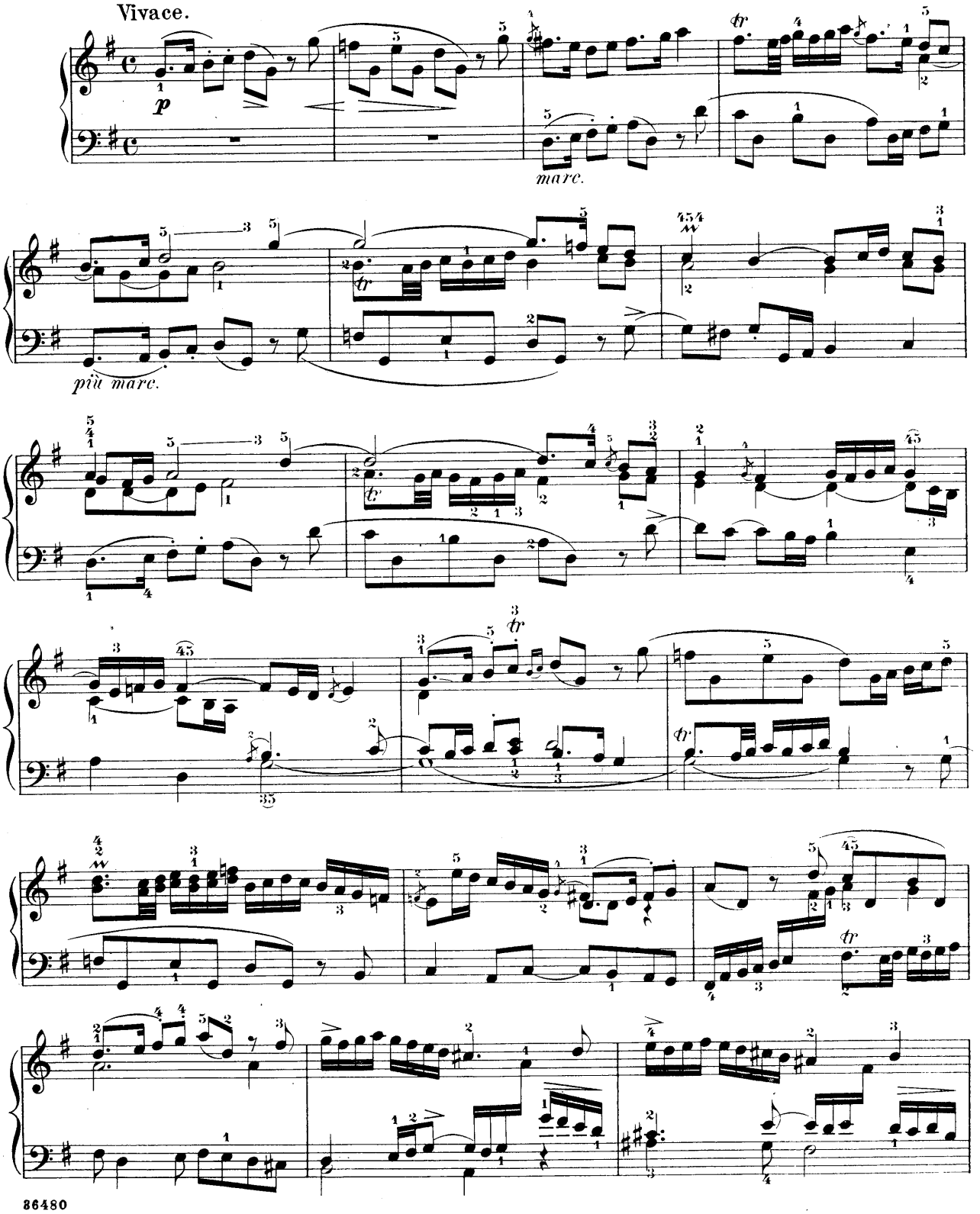
Gigue.

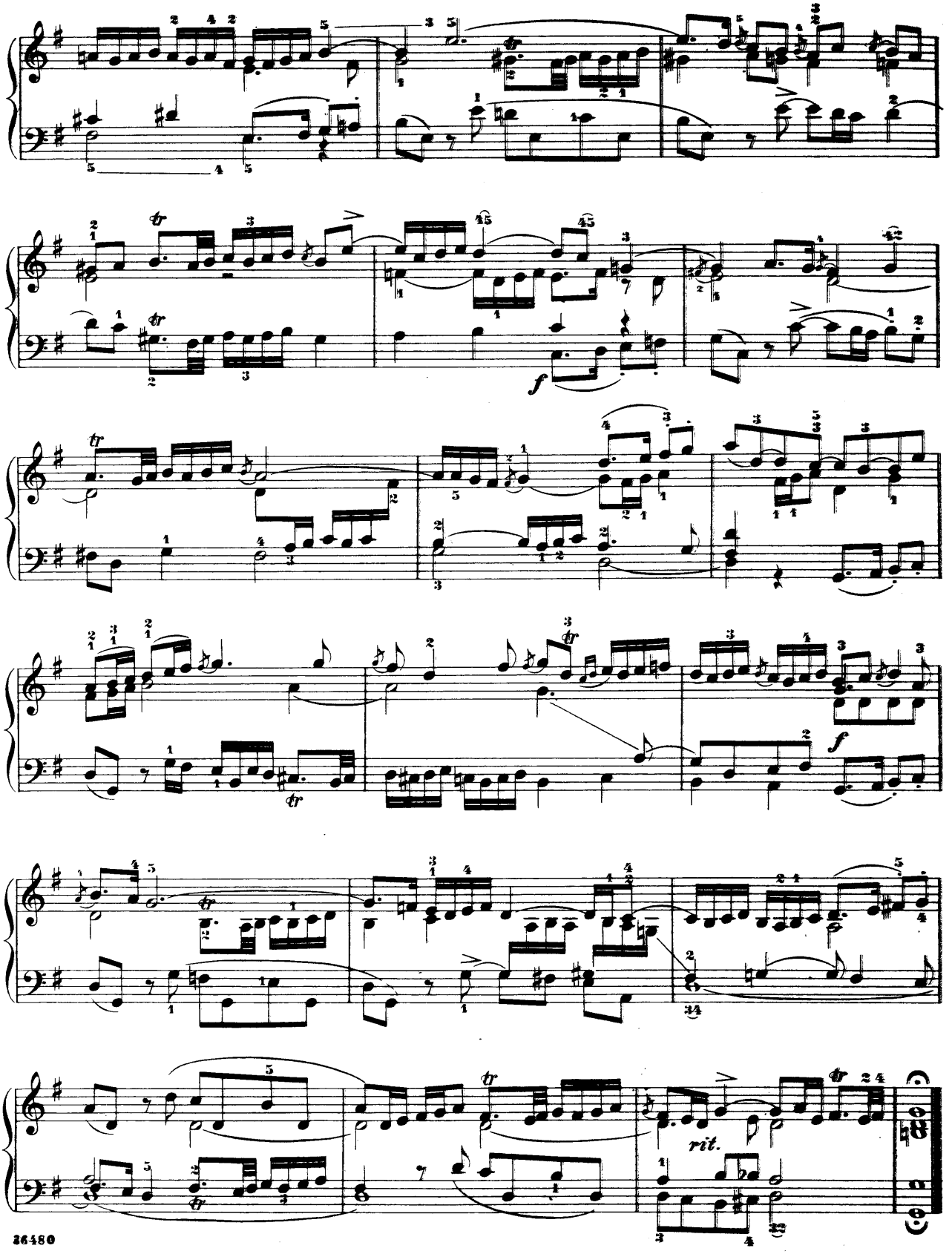





cresc.
f
p
f
pp
cresc.

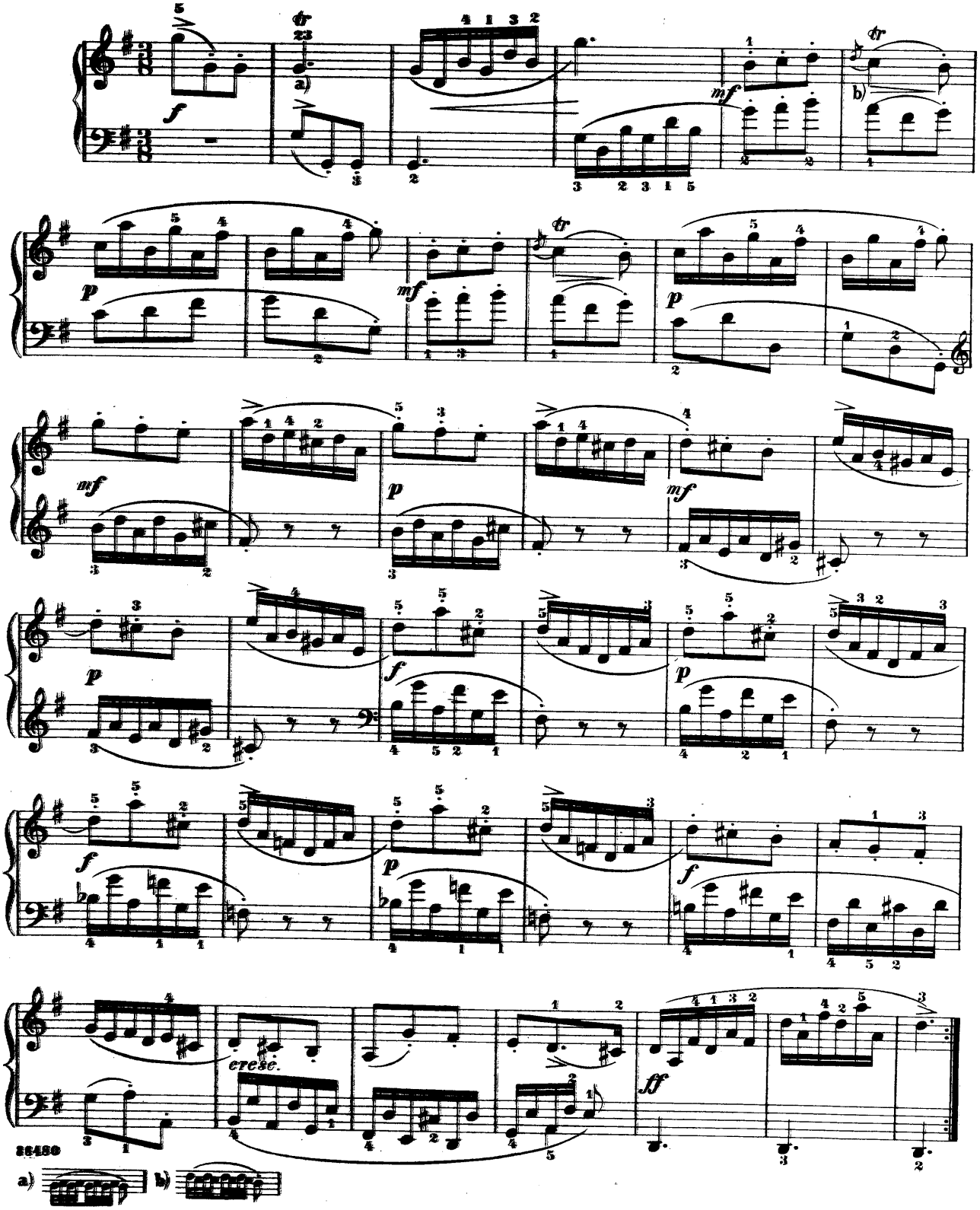
Fuge.

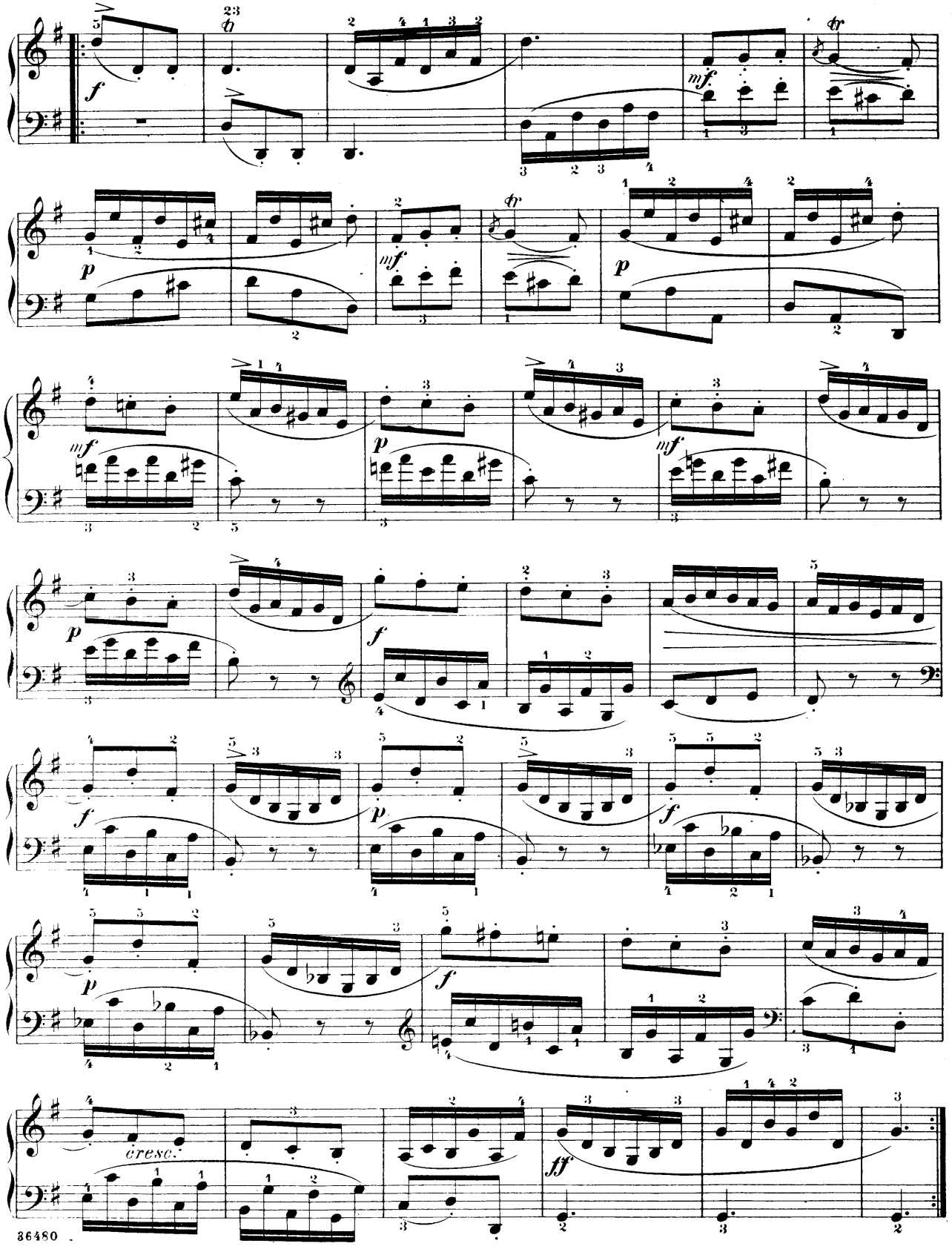



f
f
rit.

Domenico Scarlatti.
(1683-1757.)

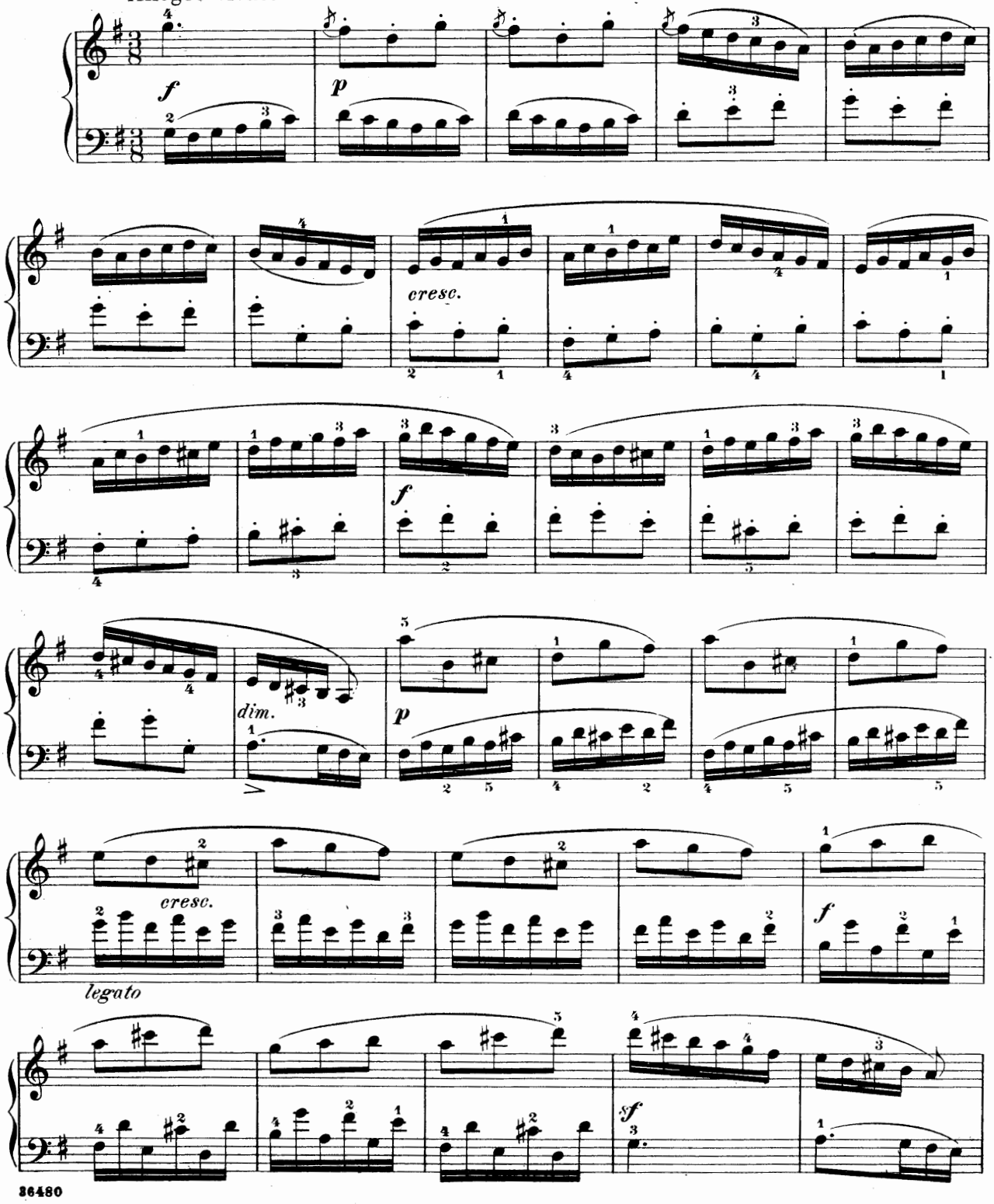
Studio.

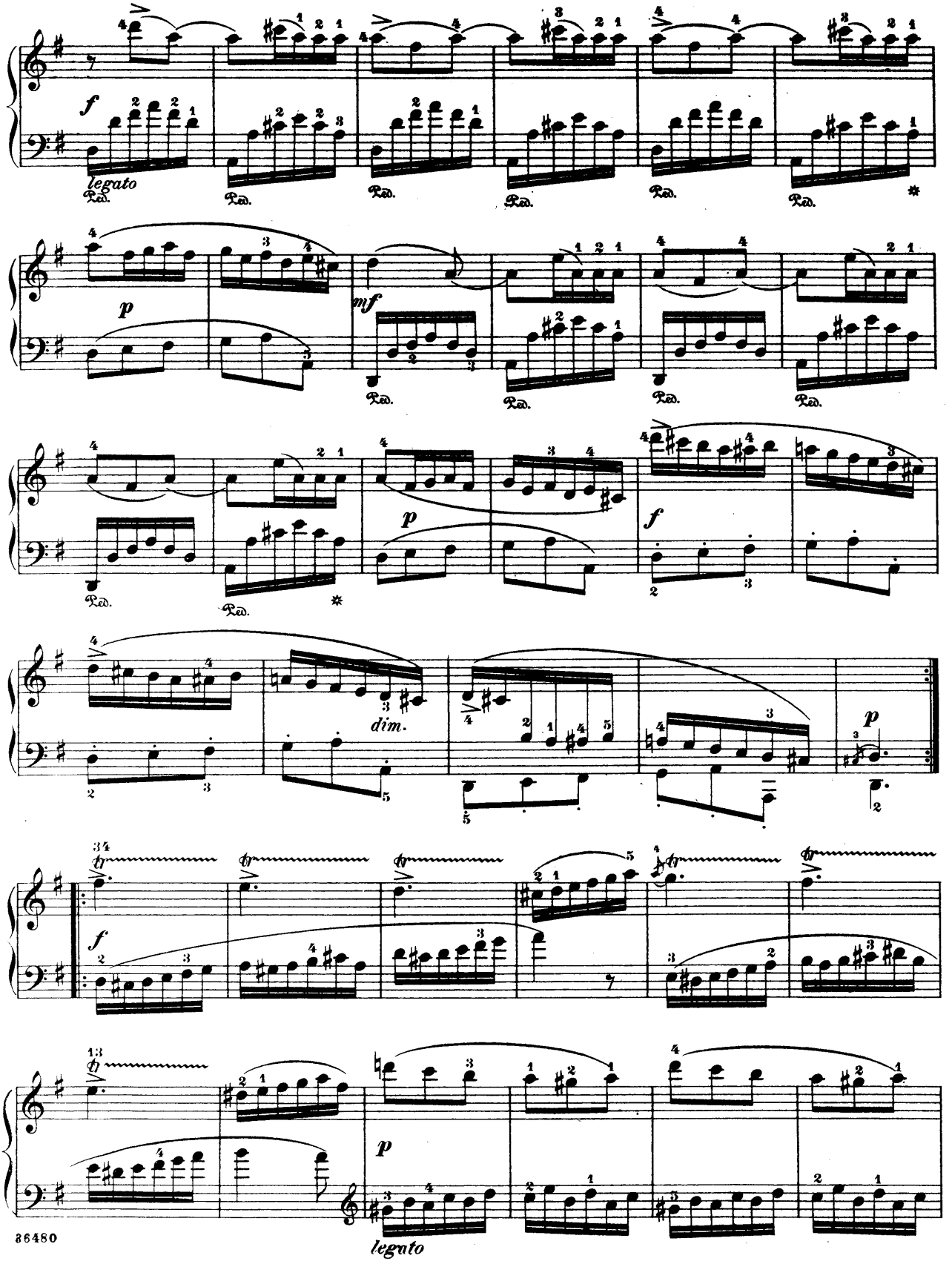


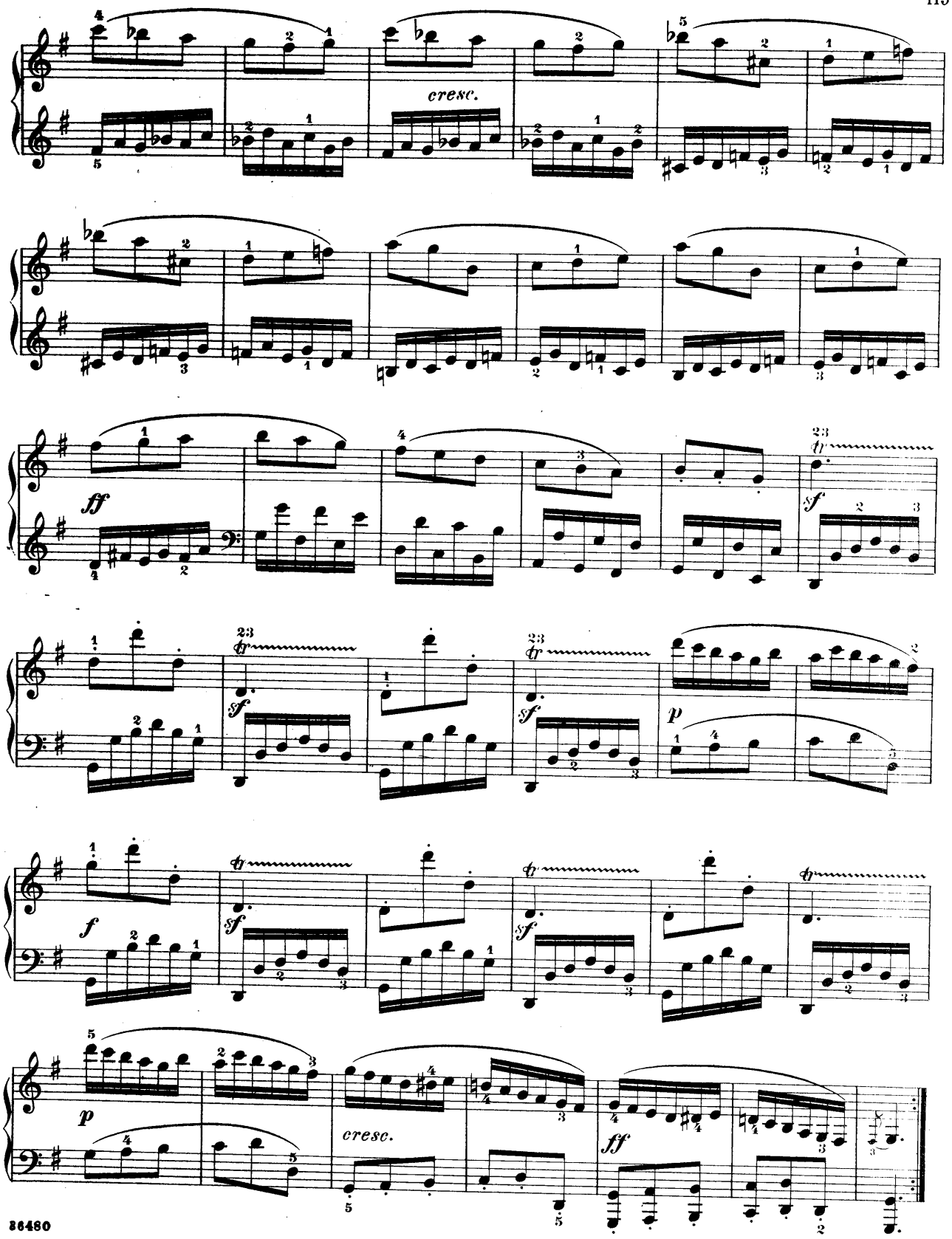

cresc.

Studio.

Allegro vivace.

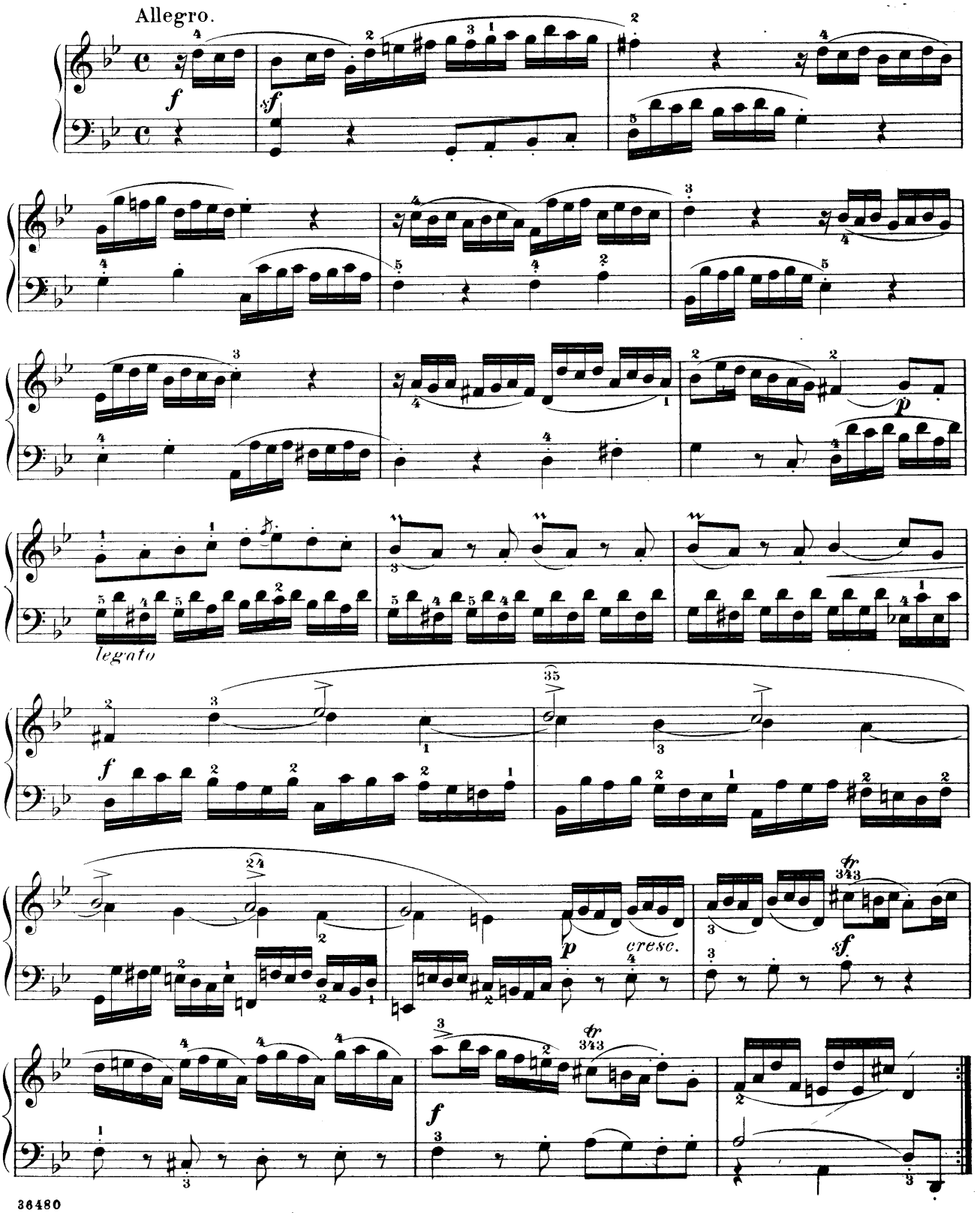


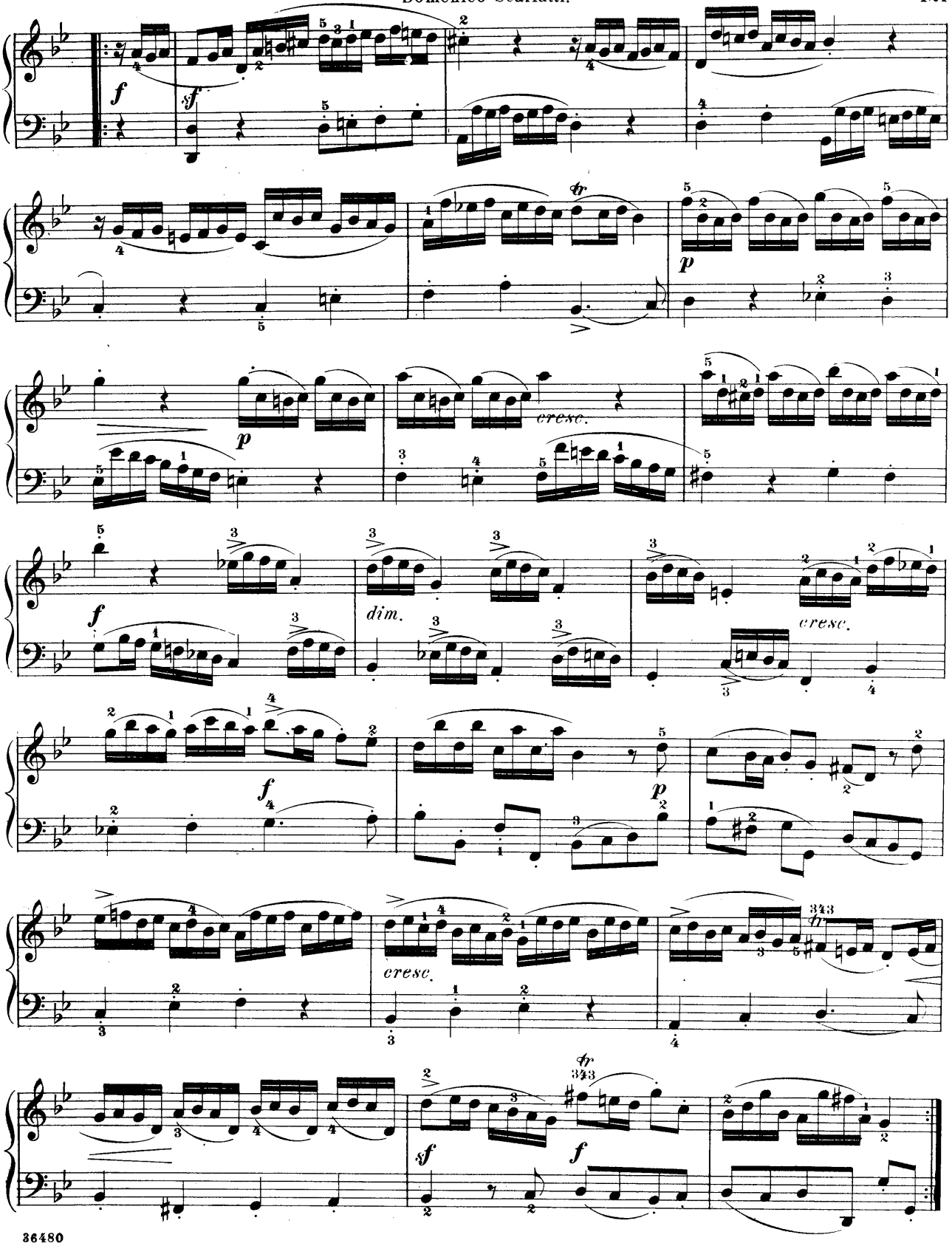

f
legato
Ped.
p
mf
dim.
legato


cresc.
ff
sf
tr
p
f
cresc.
ff

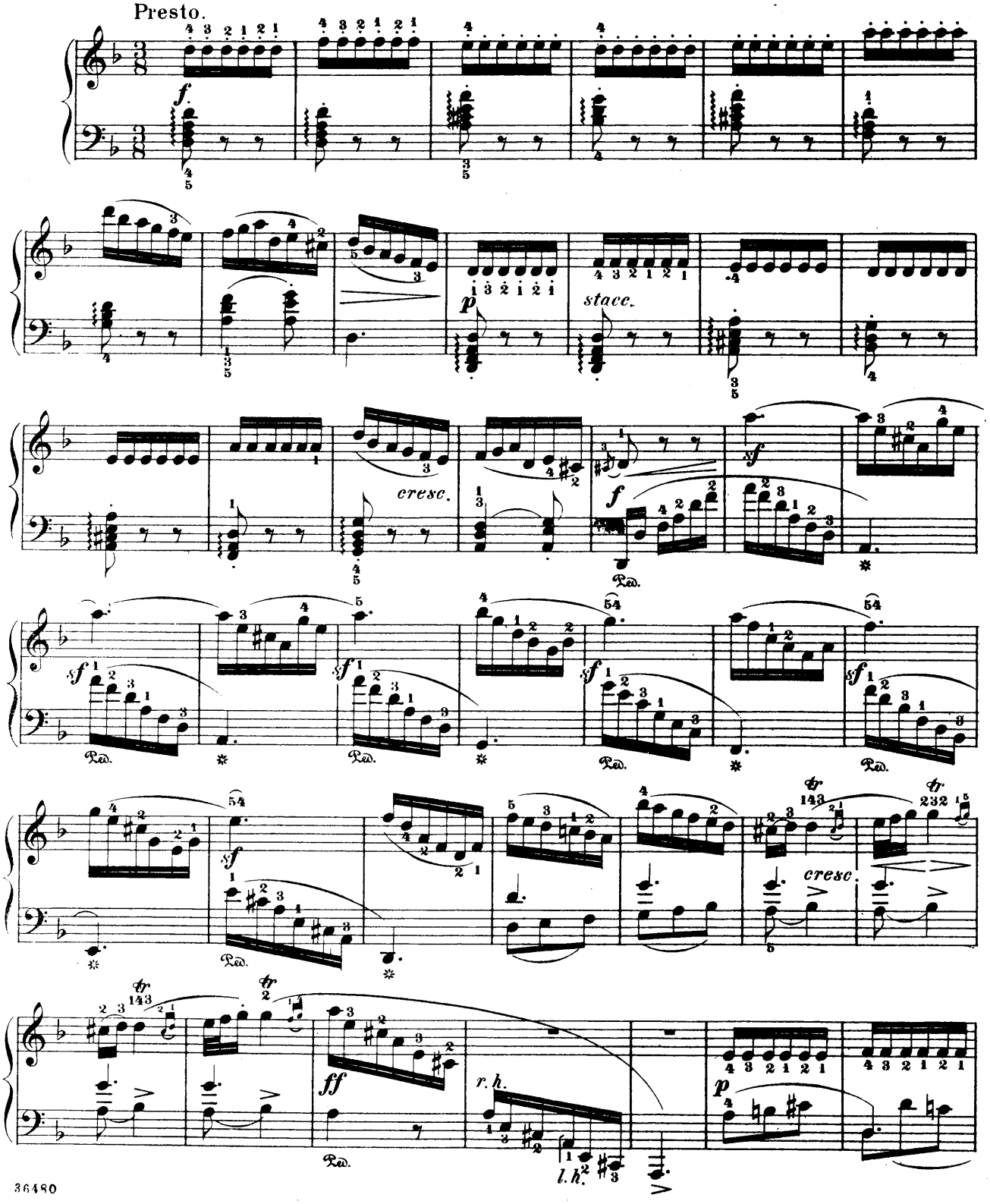
-Domenico Scarlatti.-

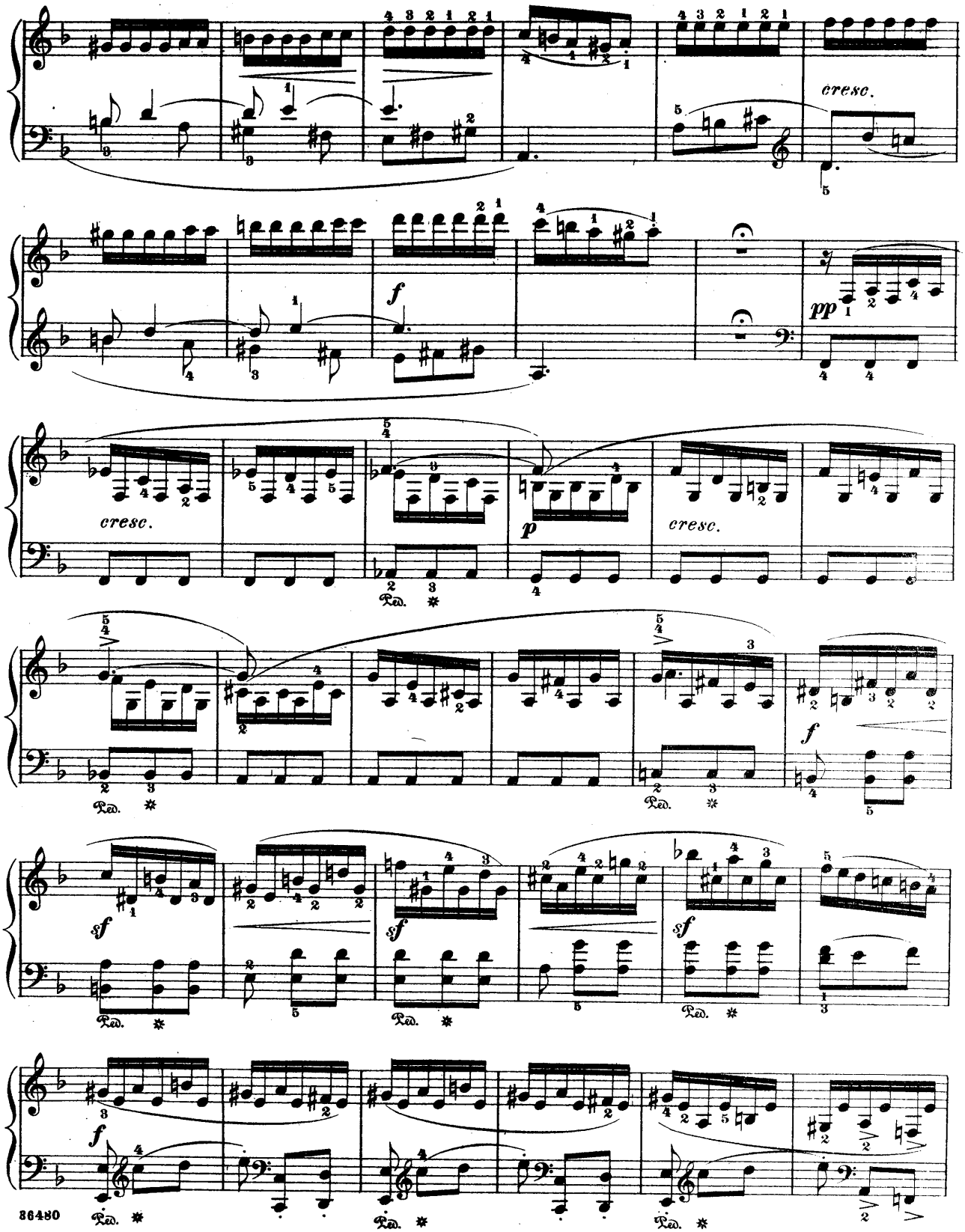
Studio.

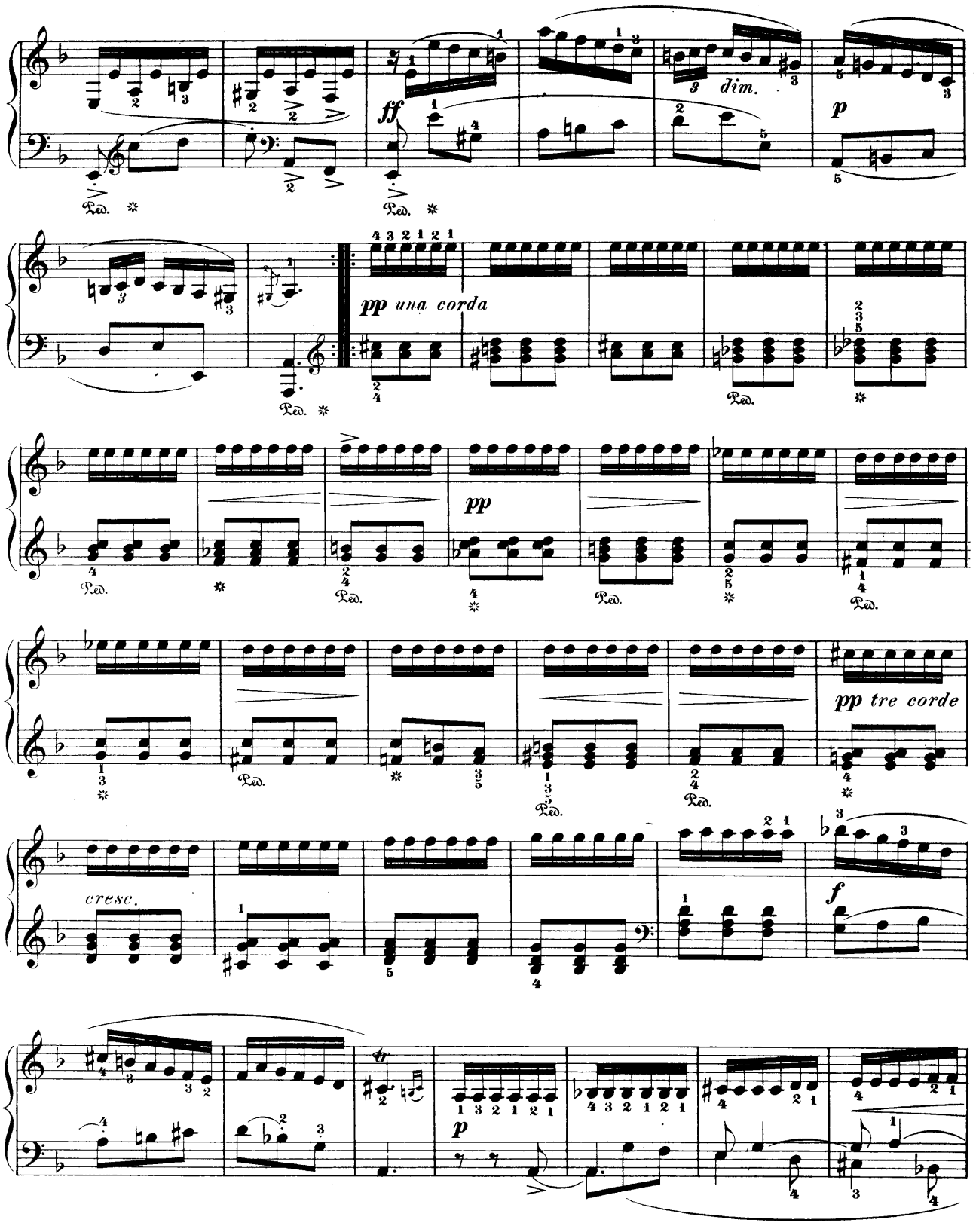


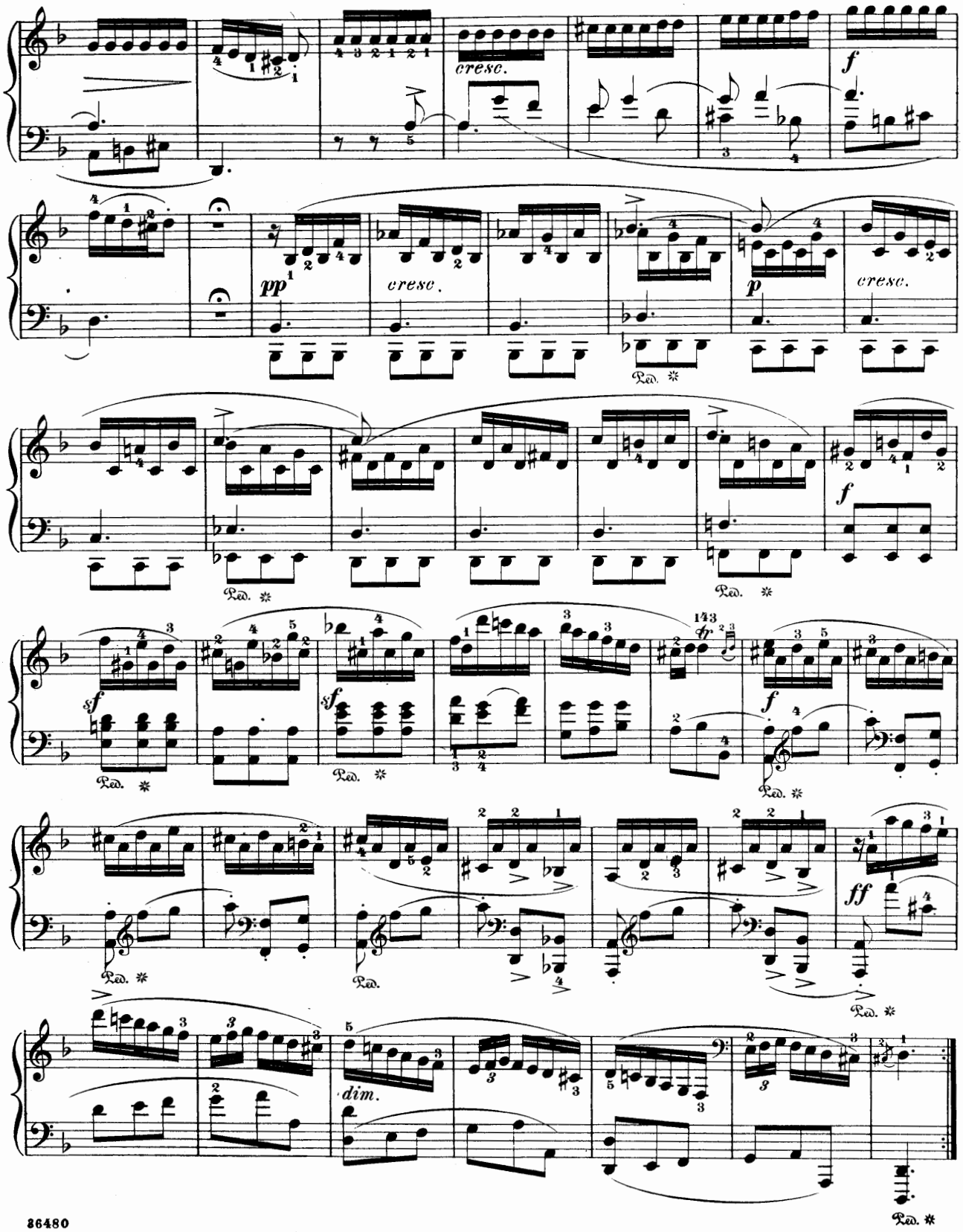

f
sf
p
cresc.
f
dim.
cresc.
f
p
cresc.
sf
f

Toccata.



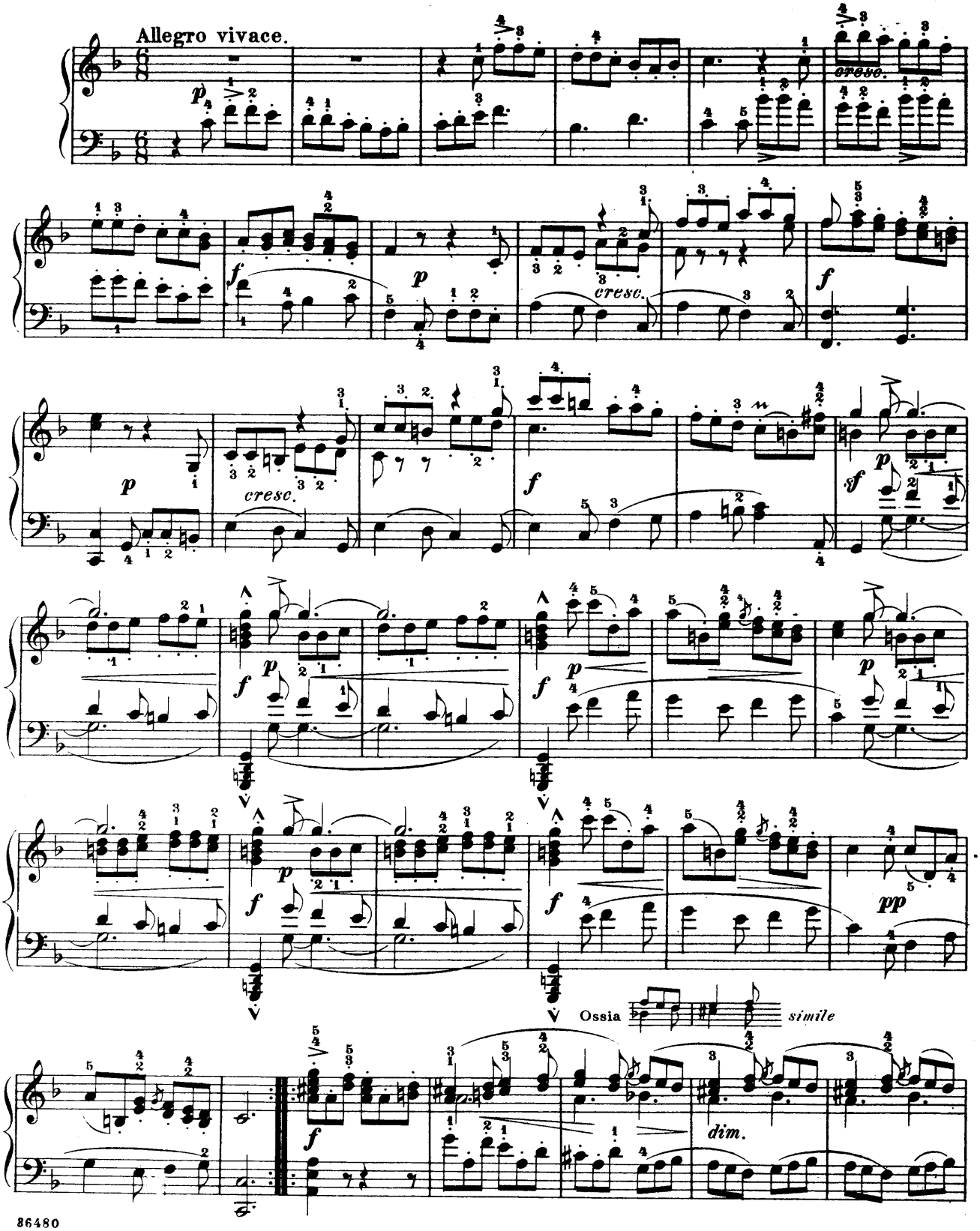

cresc.
f
pp
cresc.
p
cresc.
Ped.
f
sf
sf
sf
Ped.
f
Ped.
Ped.
Ped.

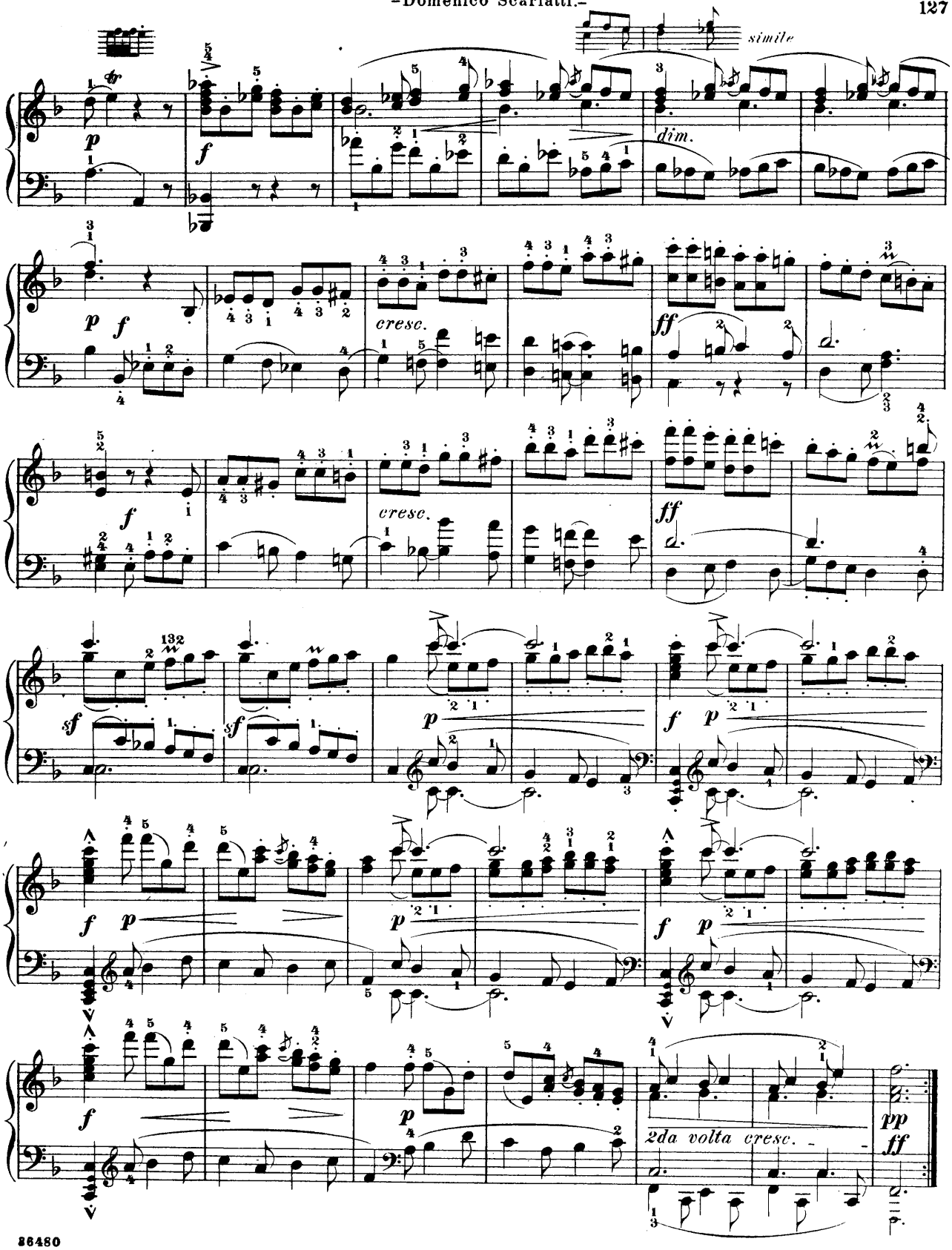

ff
dim.
p
pp una corda
pp
pp tre corde
cresc.
f
p
Ped.


cresc.
f
pp
cresc.
p
cresc.
Ped.
f
sf
sf
f
ff
dim.

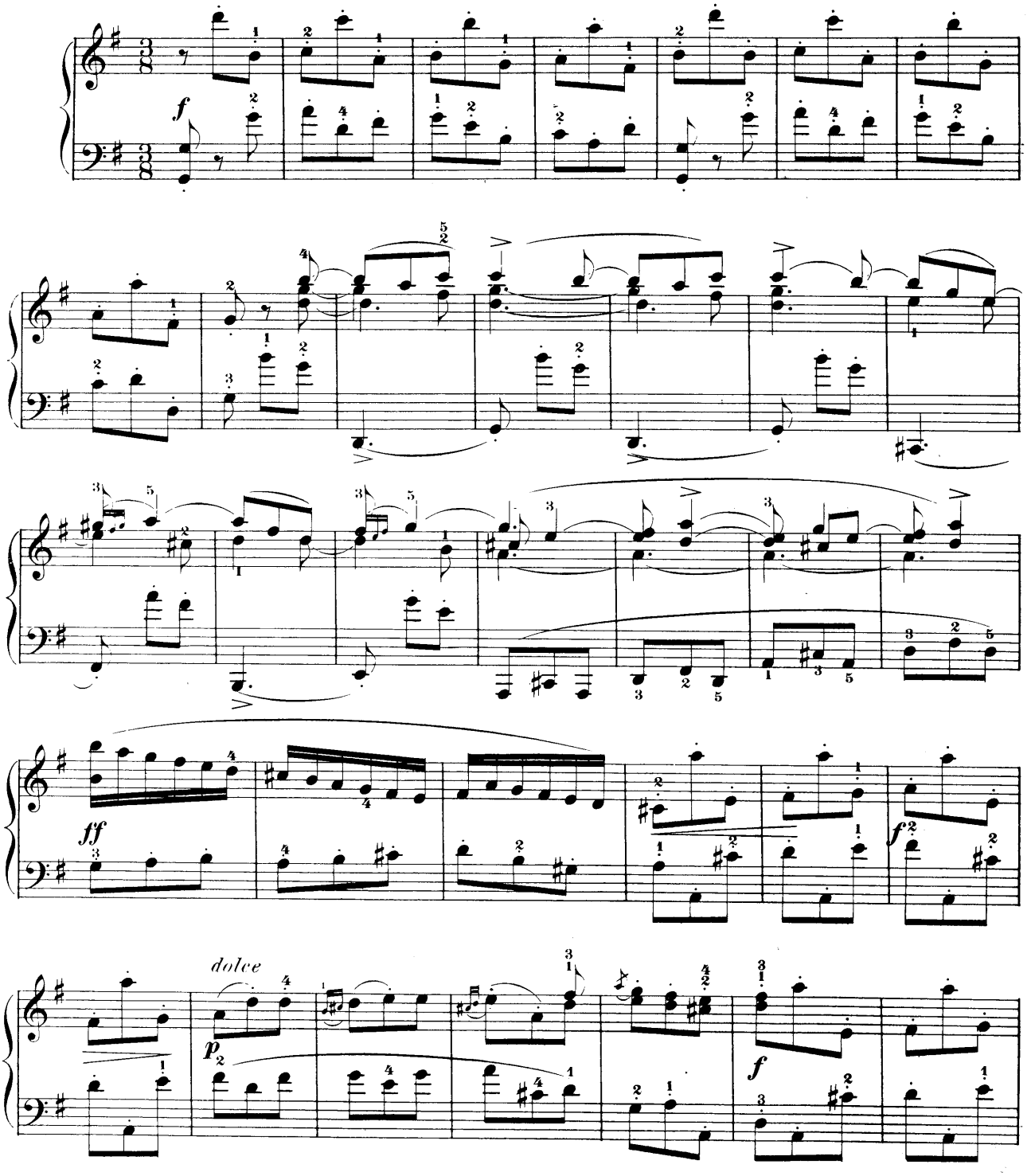
-Domenico Scarlatti.-

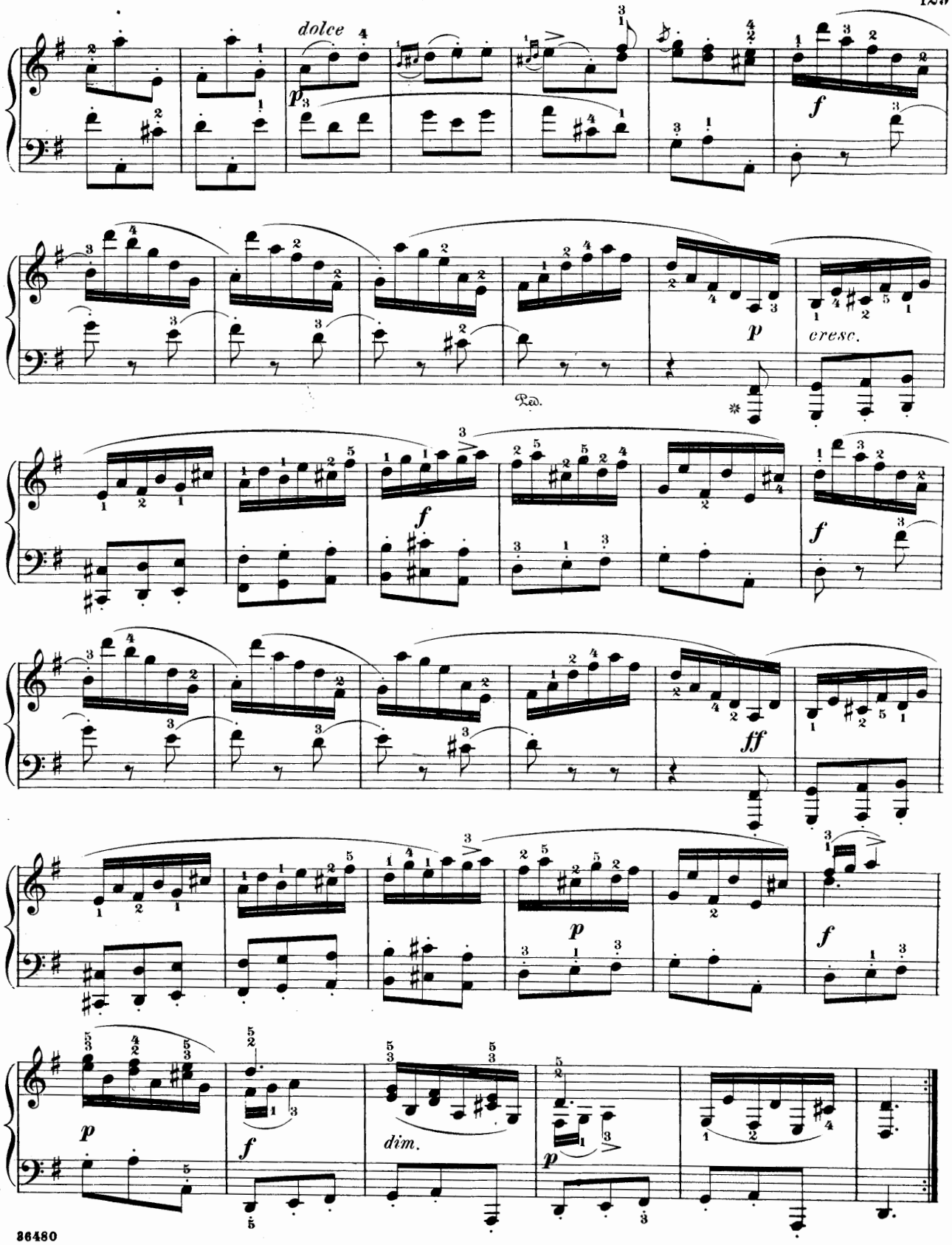
Scherzo.

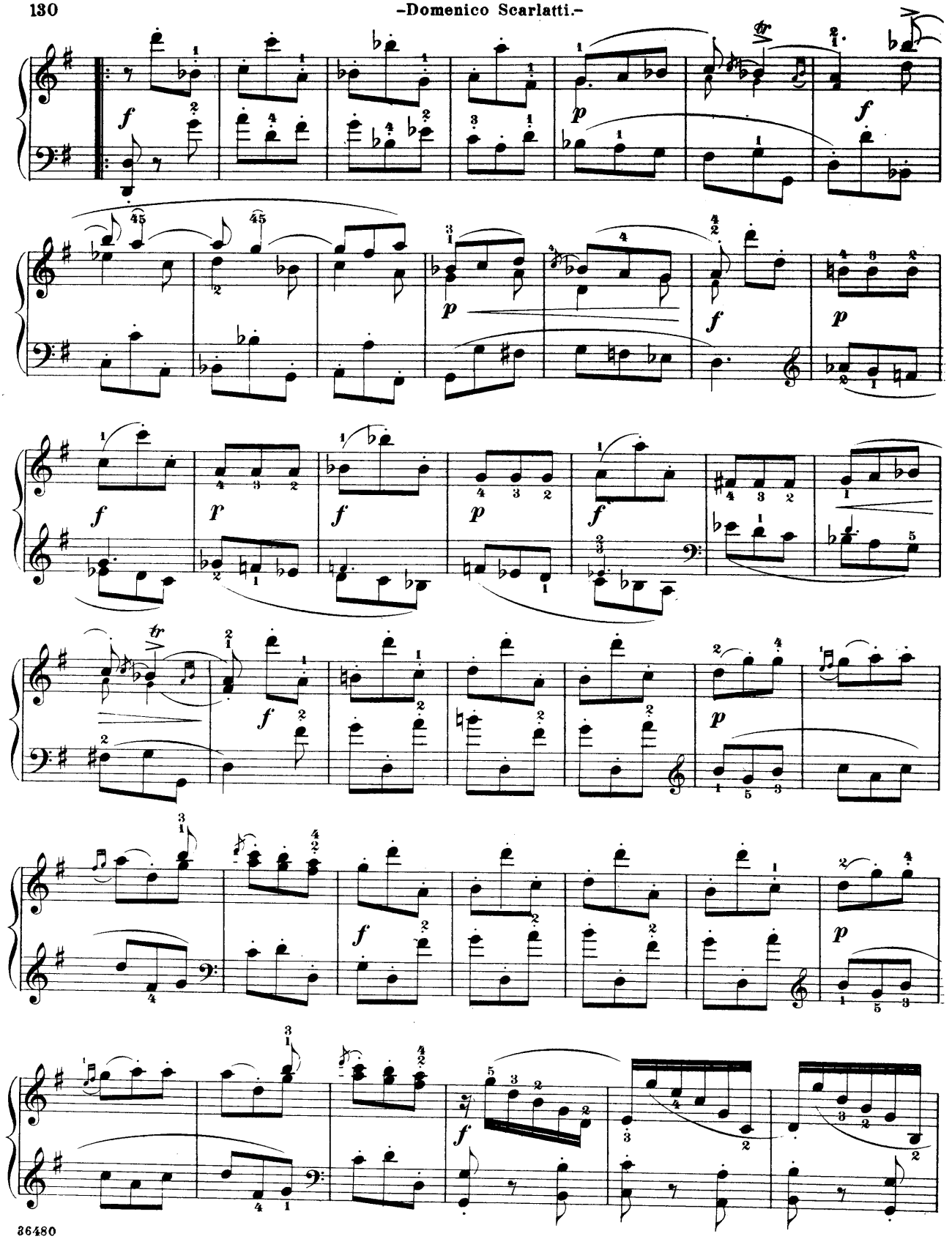


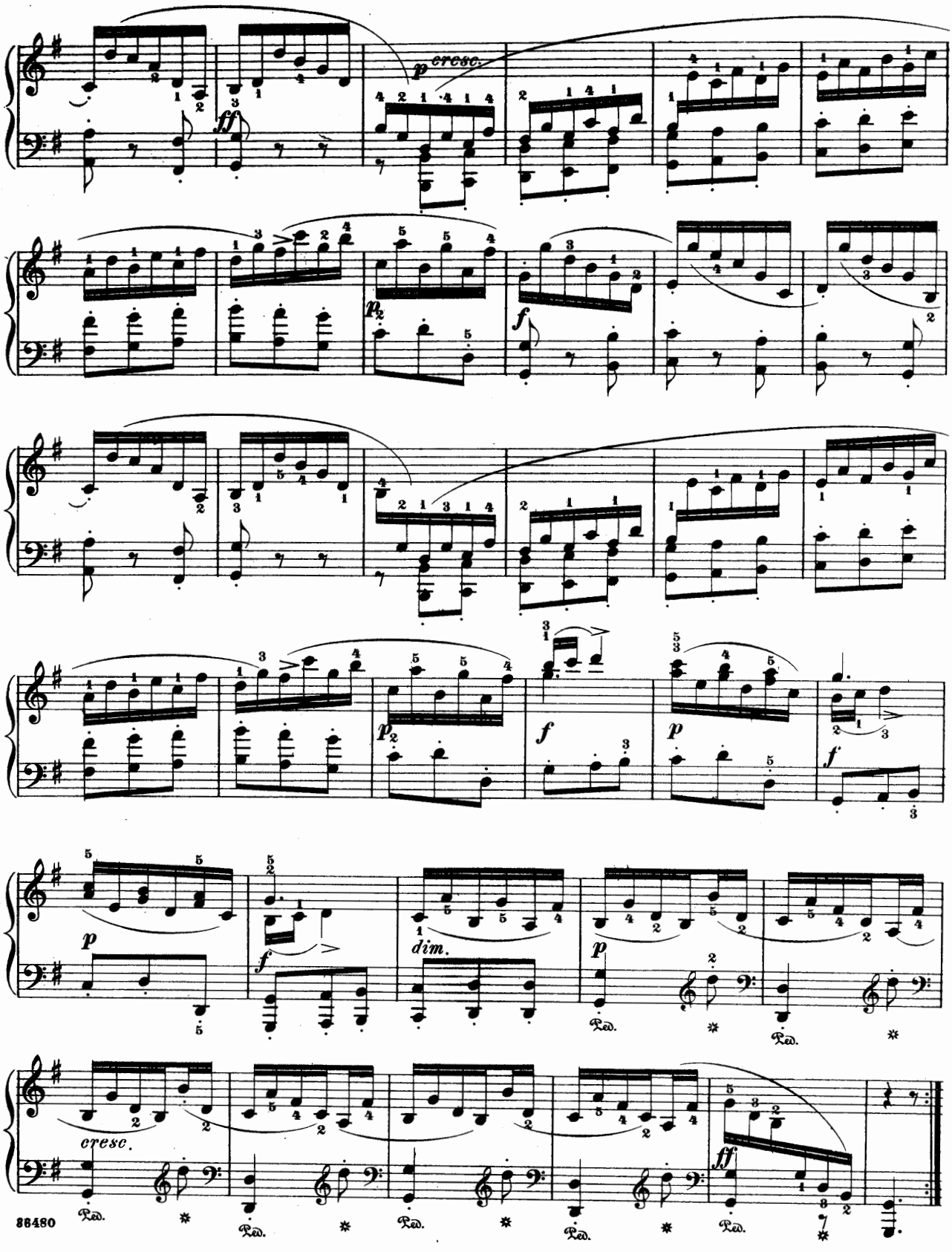

simile
dim.
cresc.
ff
cresc.
ff
sf
sf
2da volta cresc.
pp
ff

Gigue.




dolce
p
f
p
cresc.
Ped.
f
f
ff
p
f
p
f
dim.
p

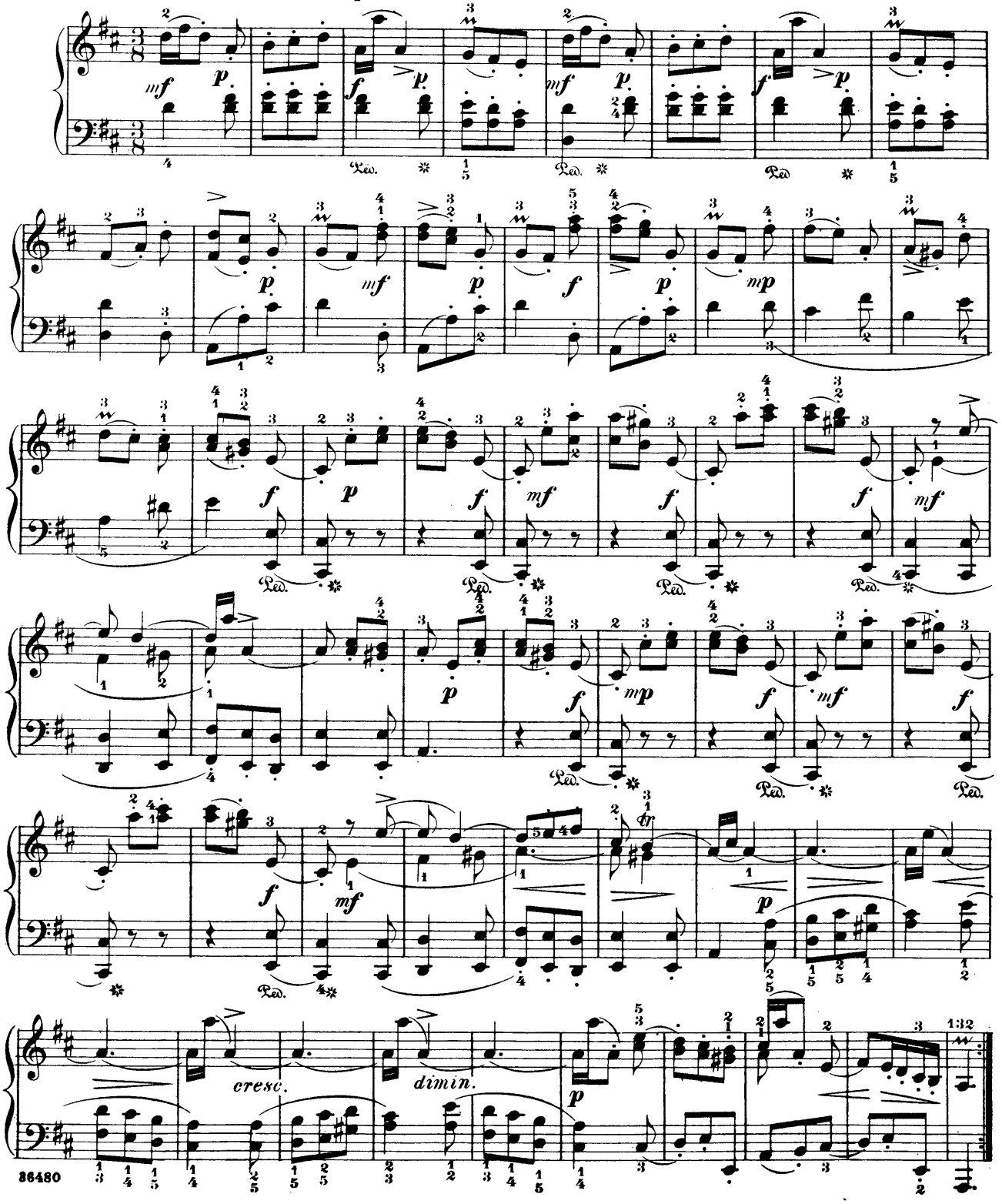


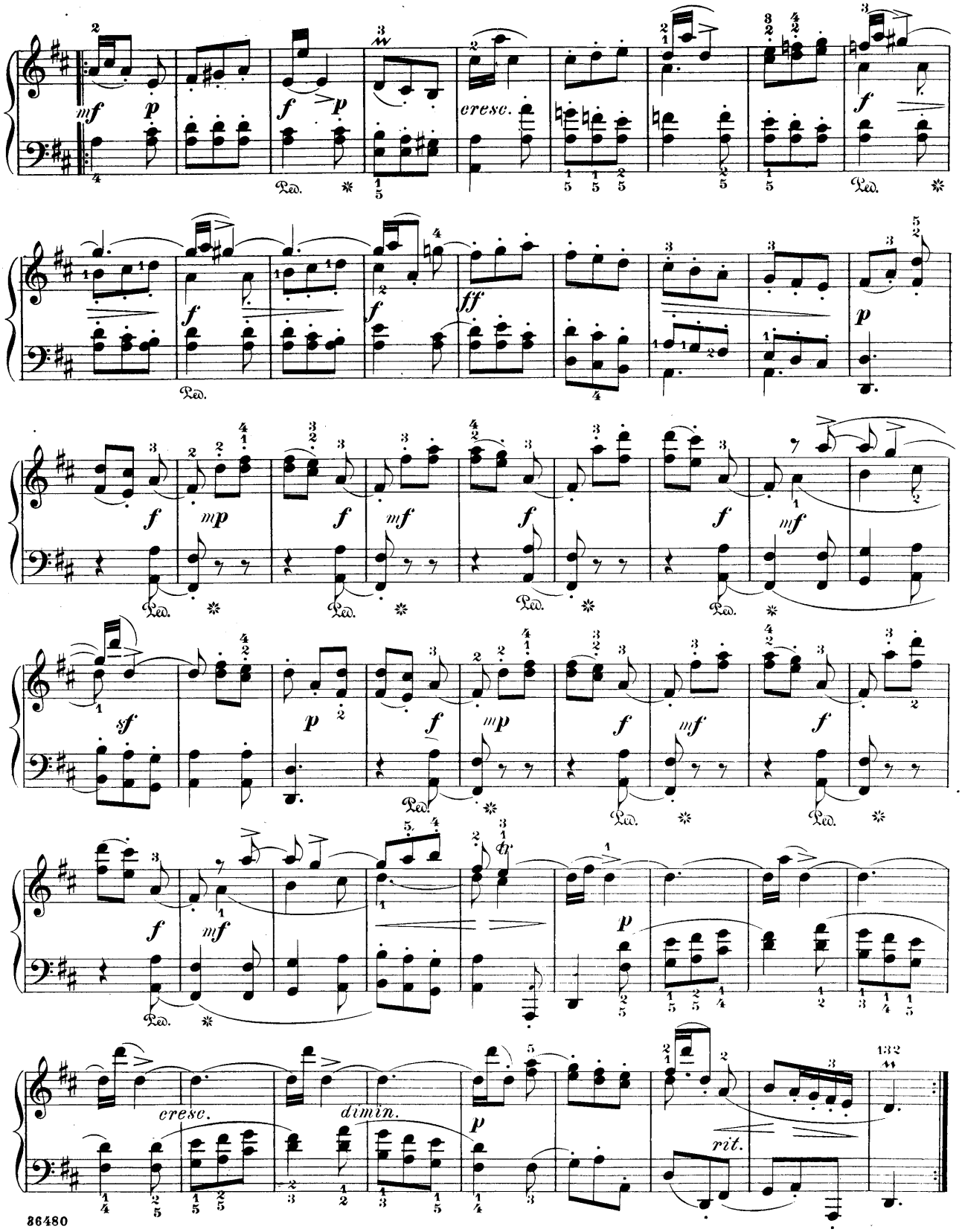

p cresc.
ff
p
f
p
f
p
f
p
f
dim.
p
Ped.
cresc.
ff
Ped.

– Domenico Scarlatti.–

Tempo di Ballo.

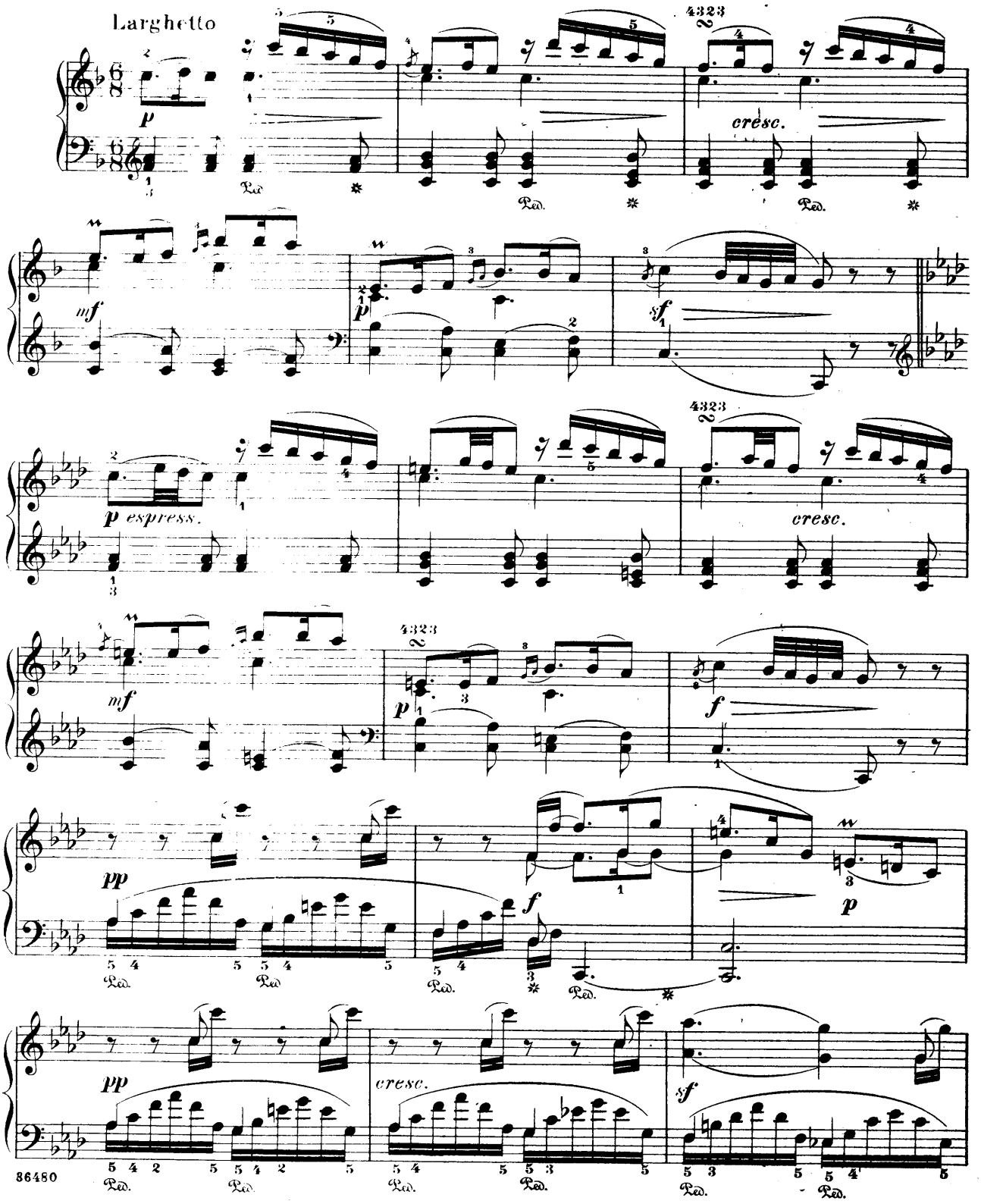
Non presto, ma a tempo di Ballo.

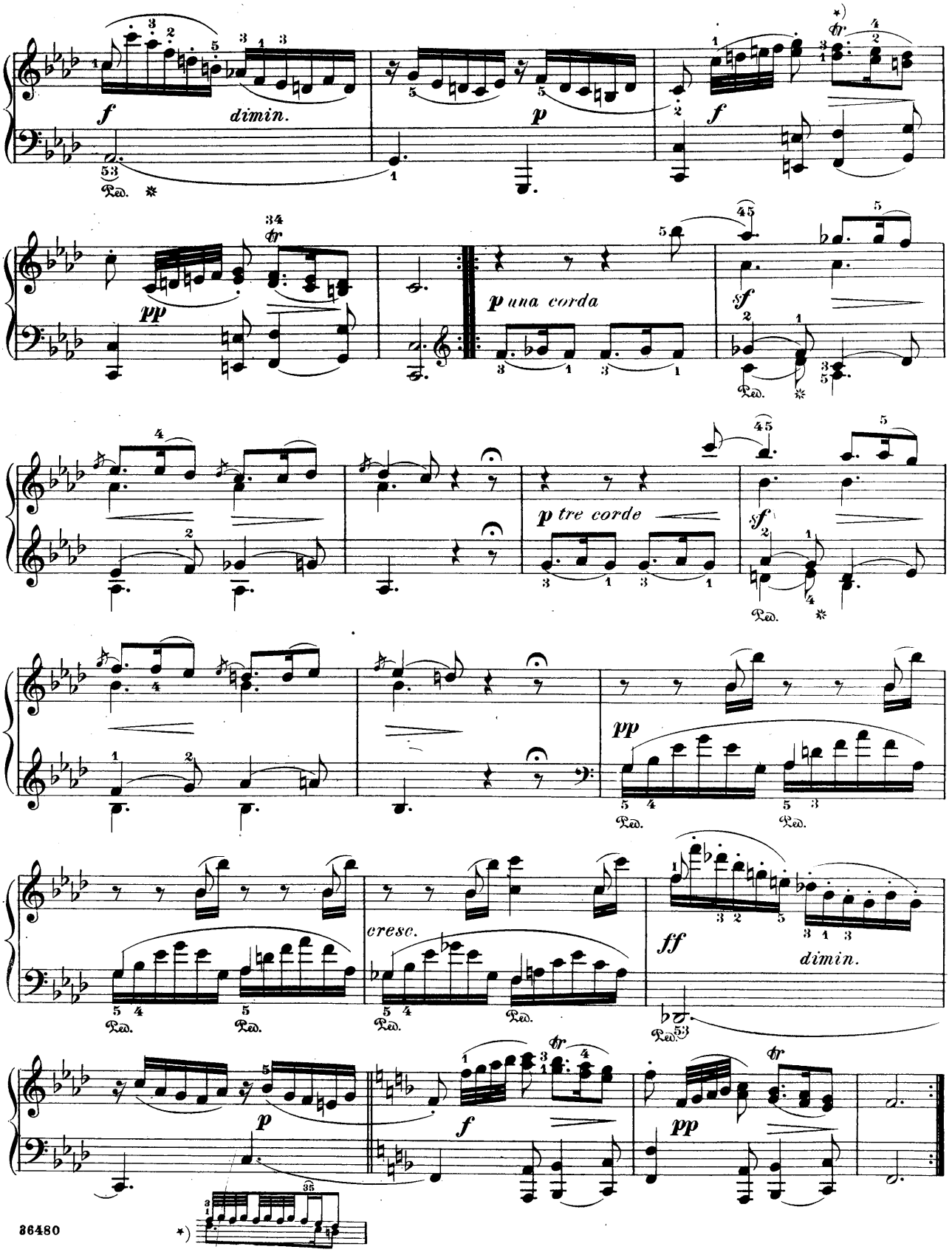



mf
p
f
p
cresc.
f
f
ff
p
f
mp
f
mf
f
f
mf
sf
p
f
mp
f
mf
f
f
mf
p
cresc.
dimin.
p
rit.
132

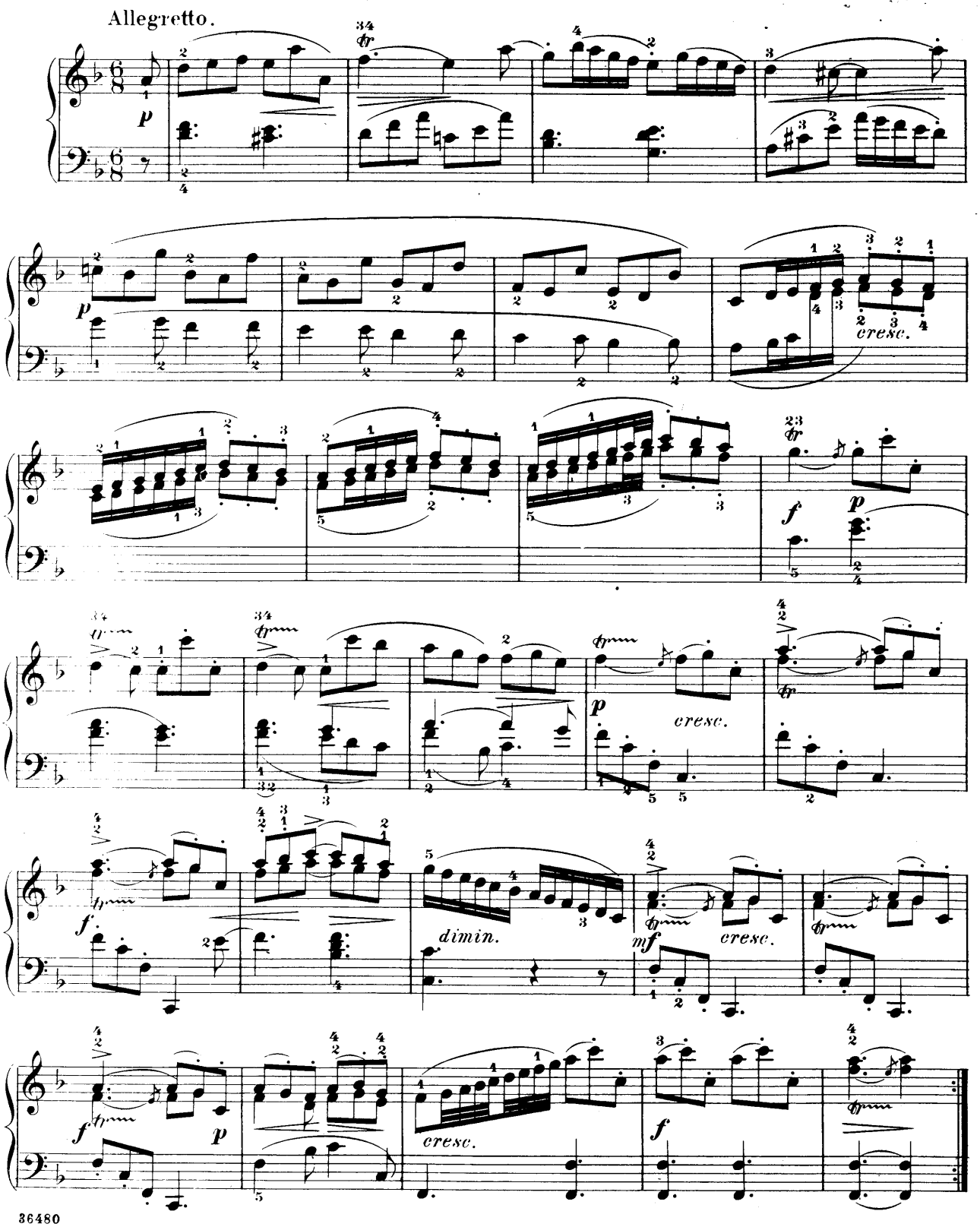
—Domenico Scarlatti.—

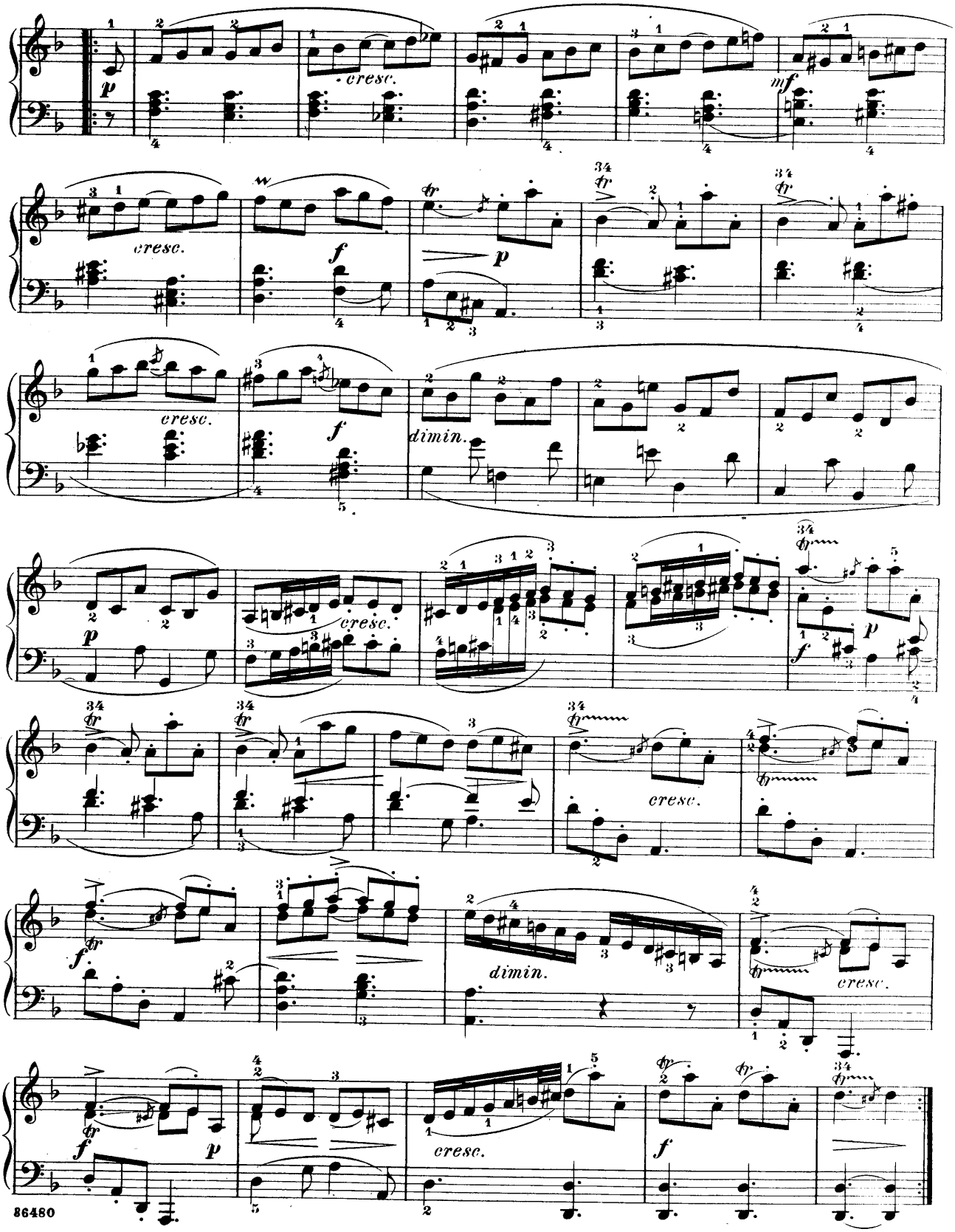
Larghetto.



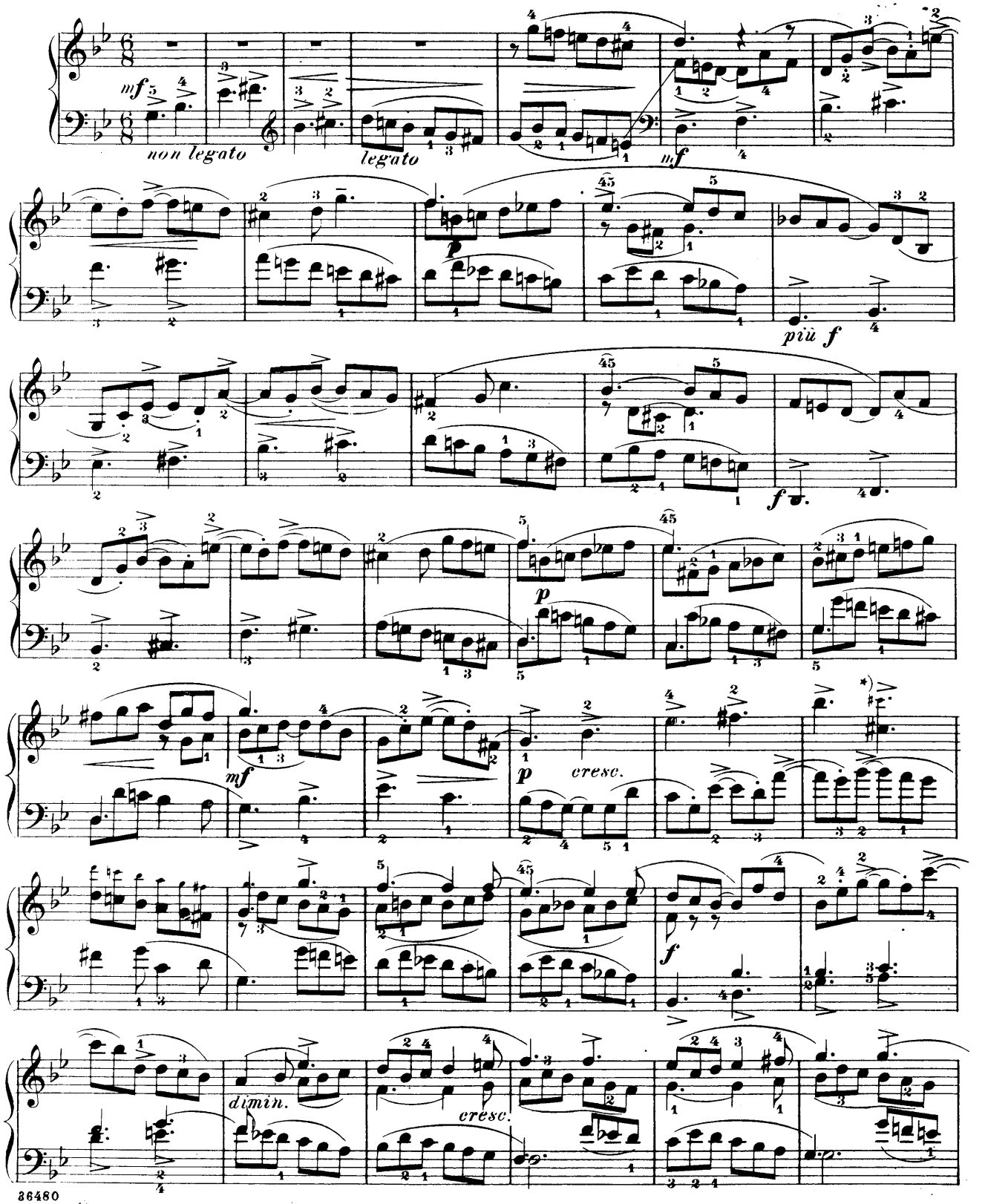

f
dimin.
p
f
pp
p una corda
sf
p tre corde
sf
pp
cresc.
ff
dimin.
p
f
pp

Pastorale.

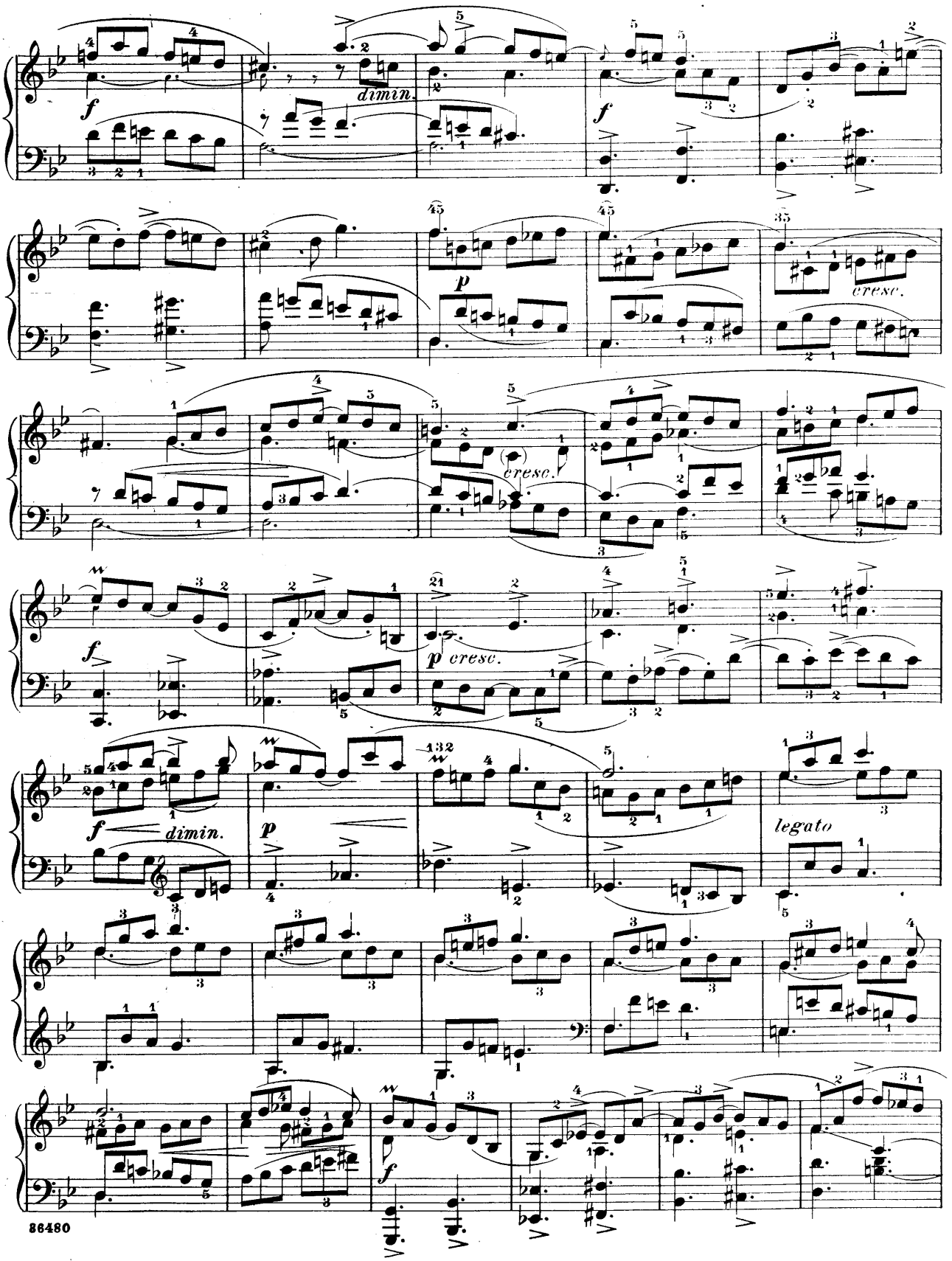


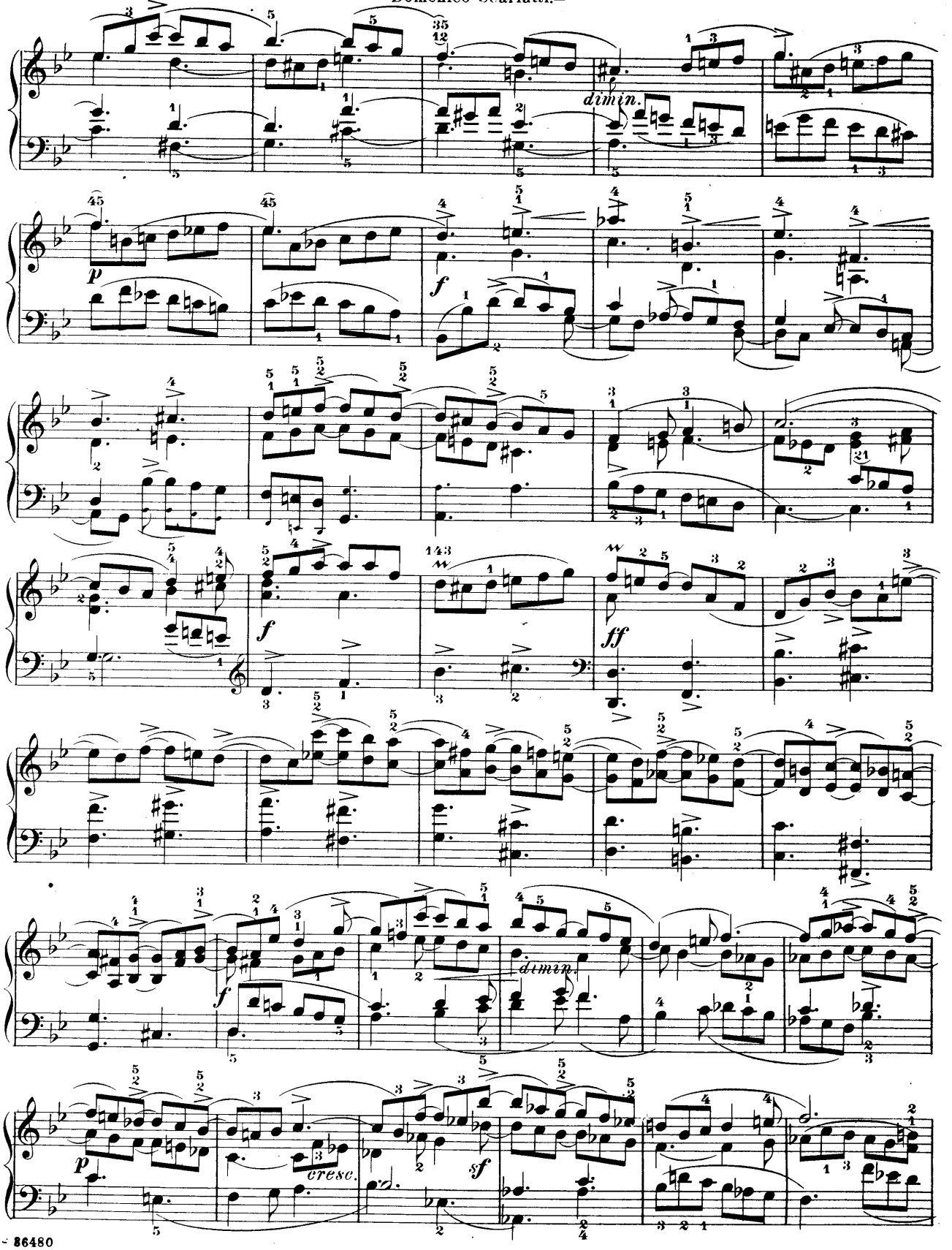

cresc.
mf
cresc.
f
p
cresc.
f
dimin.
p
cresc.
f
p
cresc.
f
dimin.
cresc.
f
p
cresc.
f

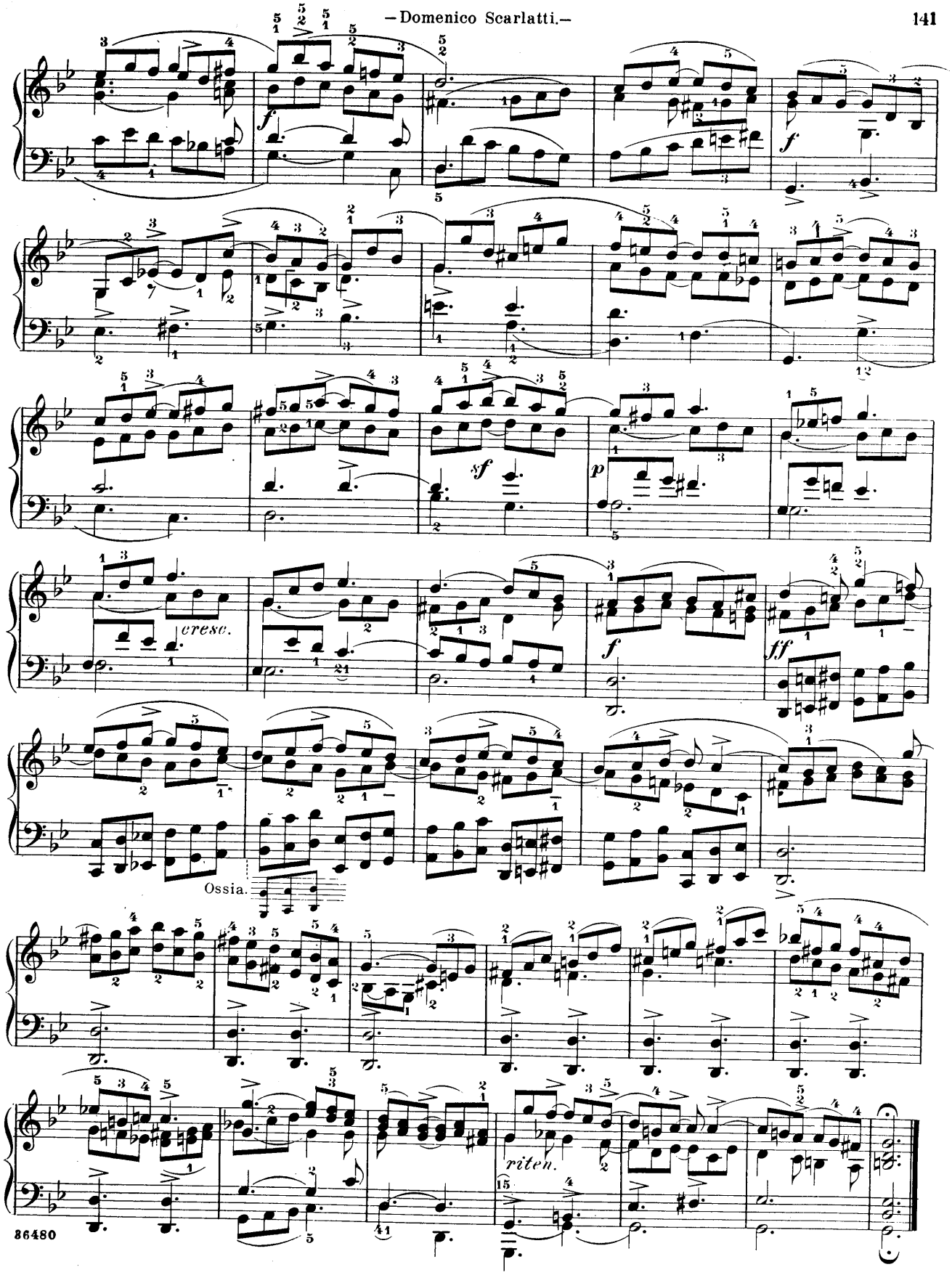
Cat's Fugue.



*) Additions to the original are **printed in small characters.**


f
dimin.
f
p
cresc.
cresc.
f
p cresc.
f
dimin.
p
legato
f

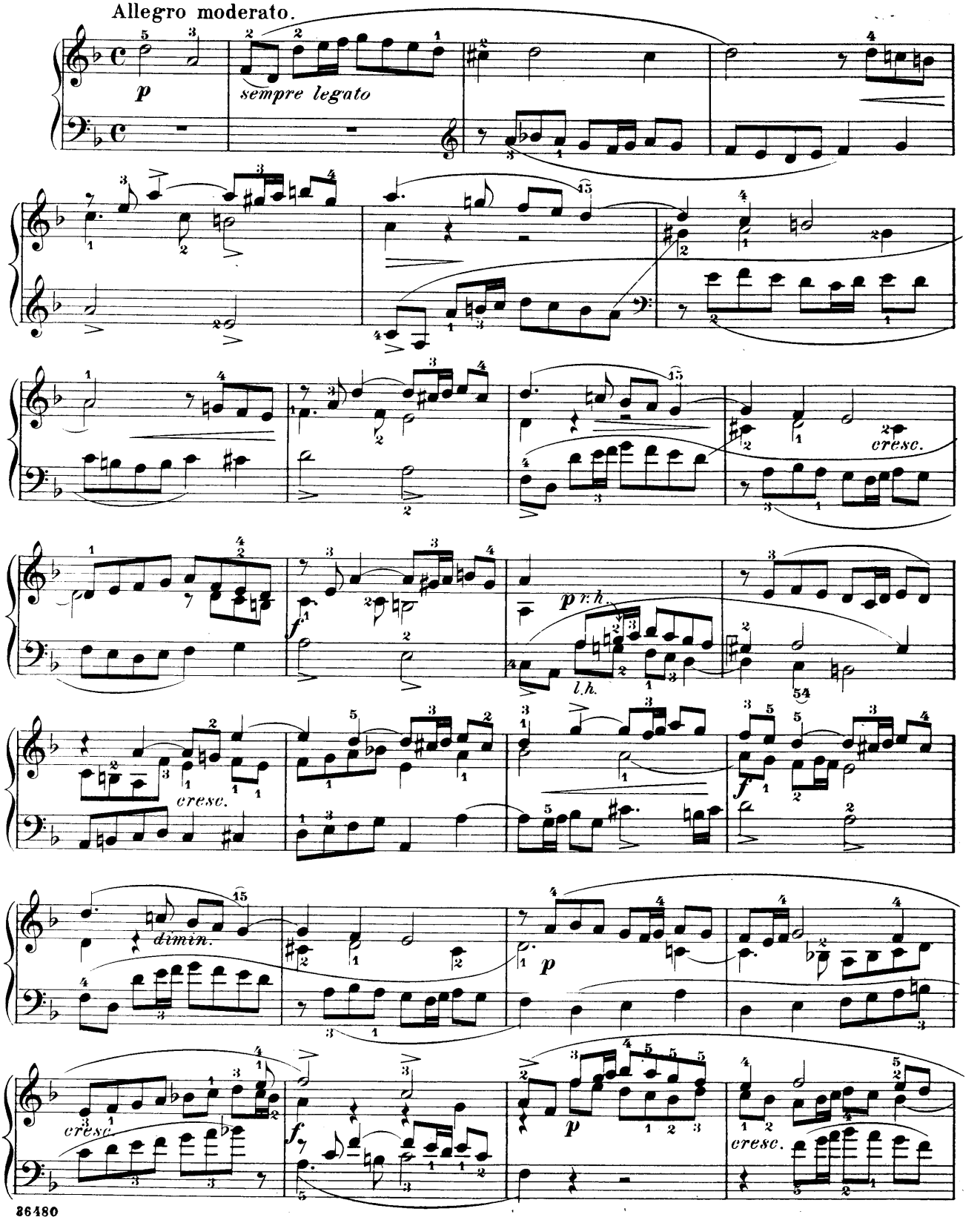

dimin.
p
f
f
ff
dimin.
p
cresc.
sf

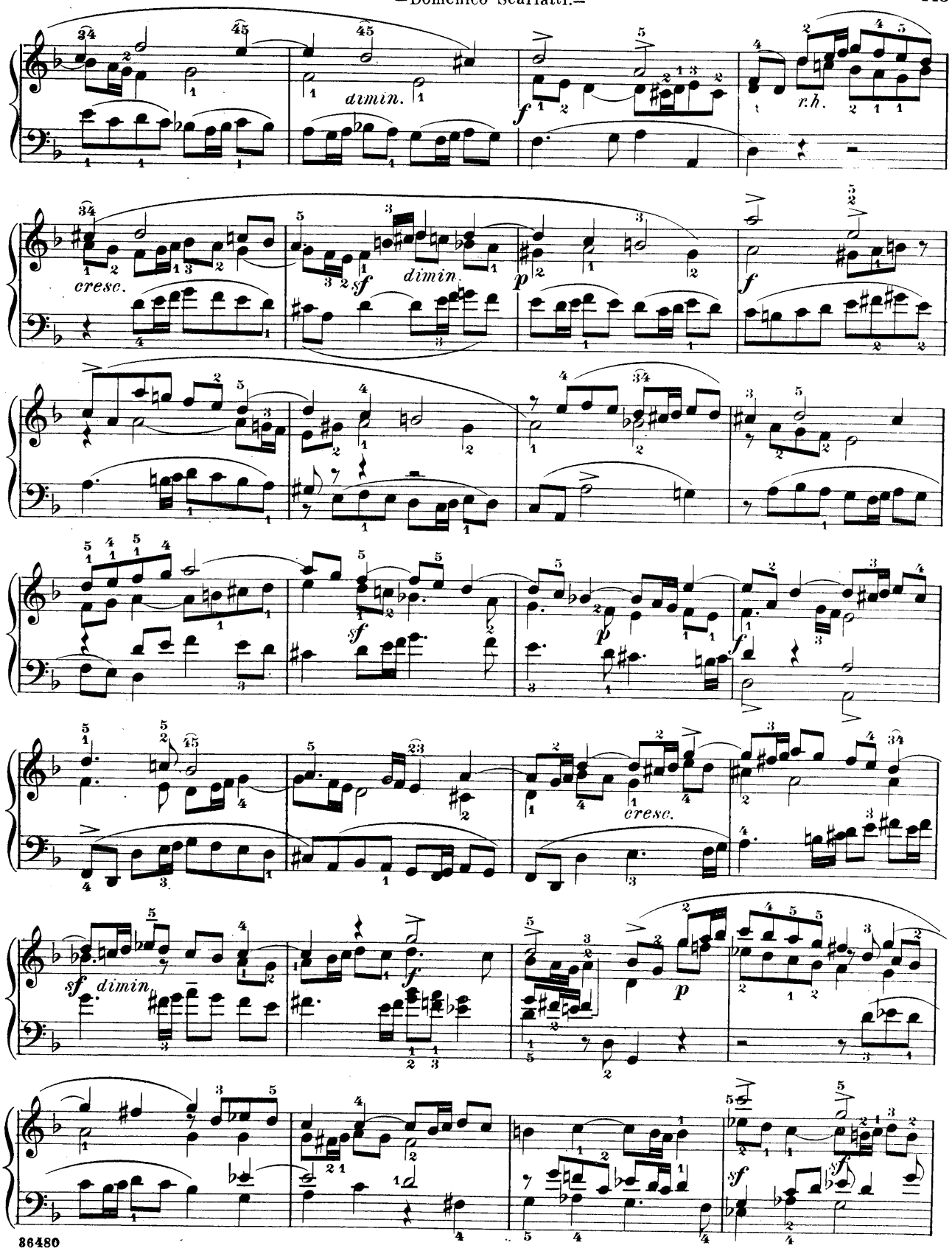

f
f
sf
p
cresc.
f
ff
Ossia.
riten.

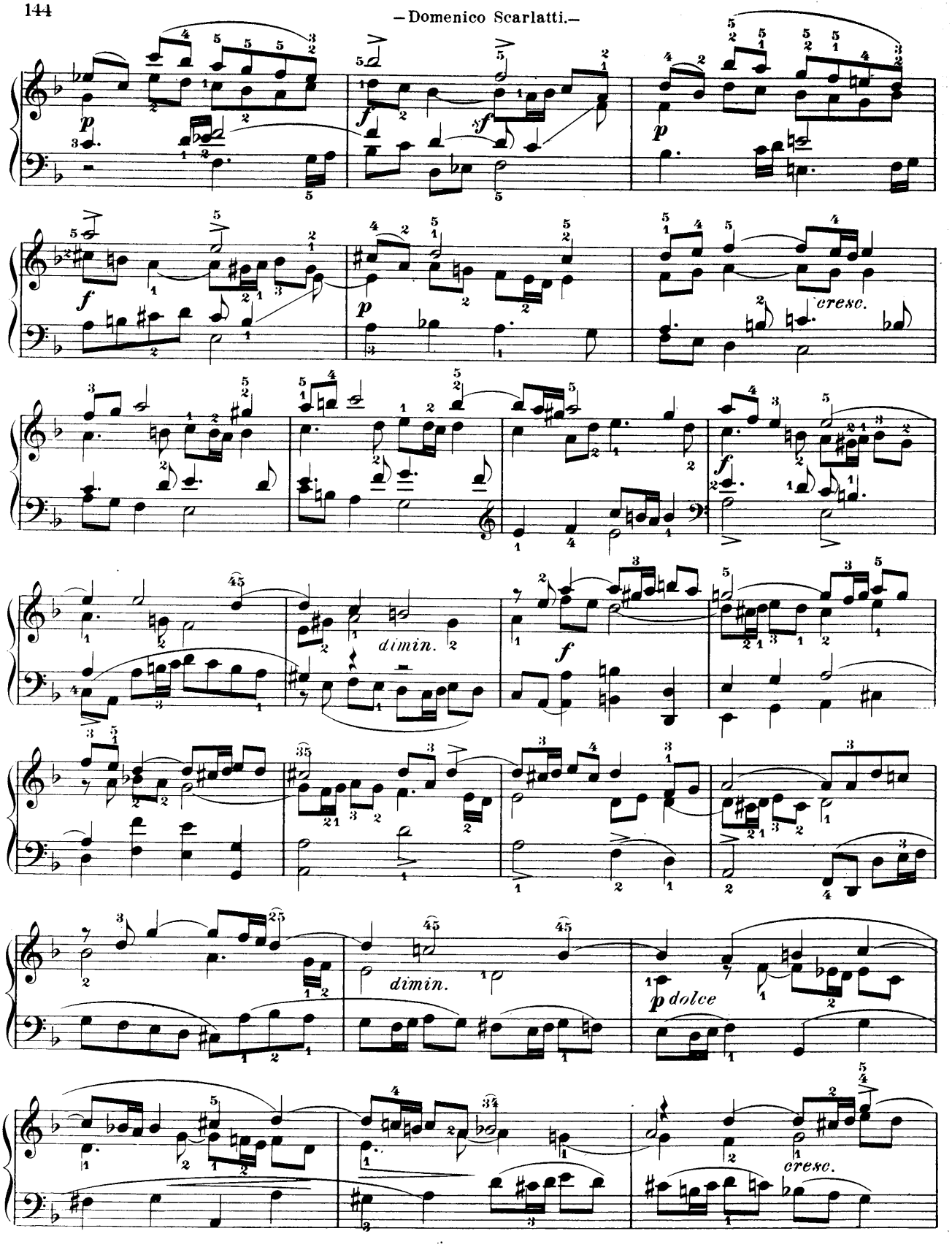
— Domenico Scarlatti. —

Fugue.

Allegro moderato.




dimin.
r.h.
cresc.
sf
dimin.
p
f
sf
p
f
cresc.
sf dimin
f
p
sf
sf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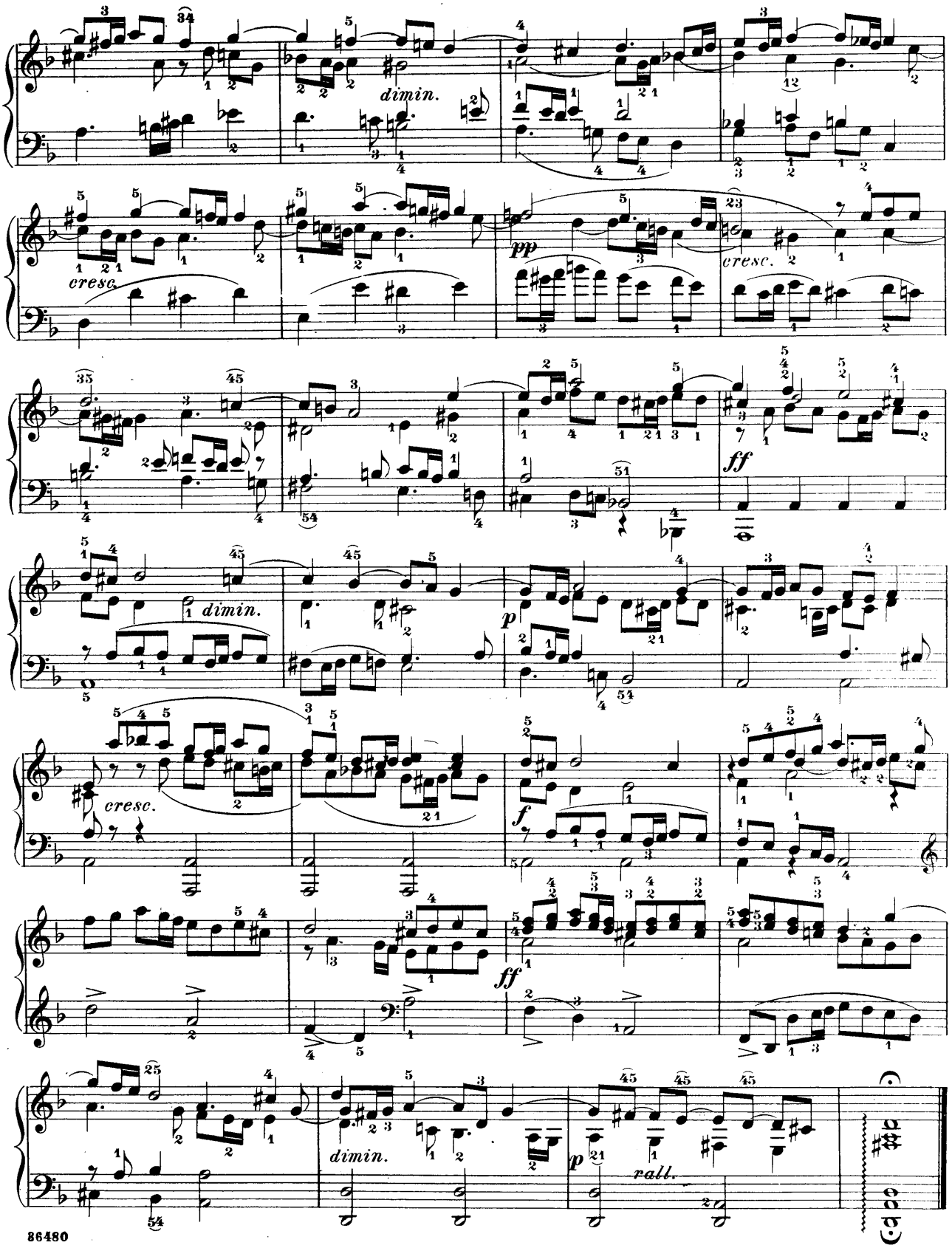
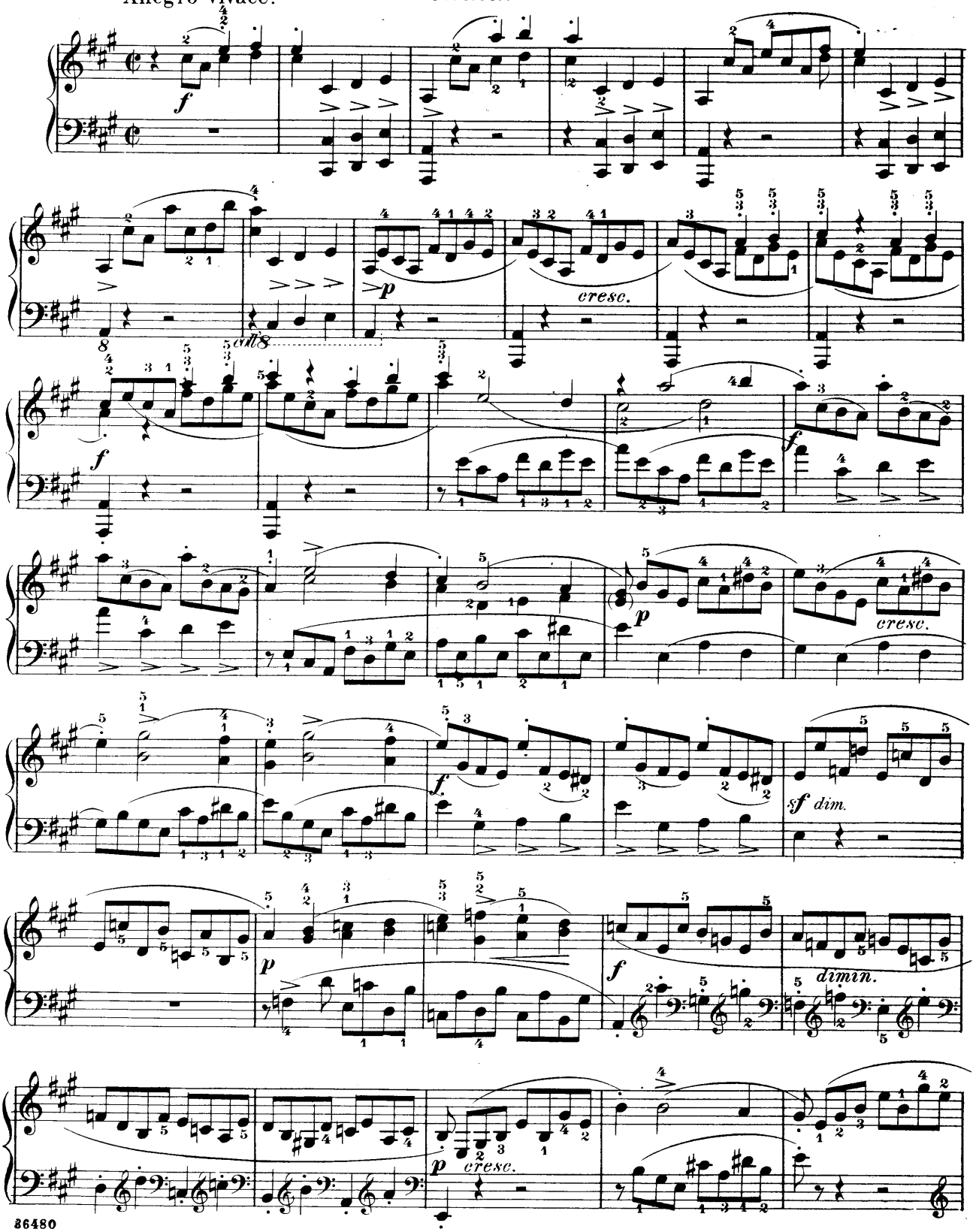
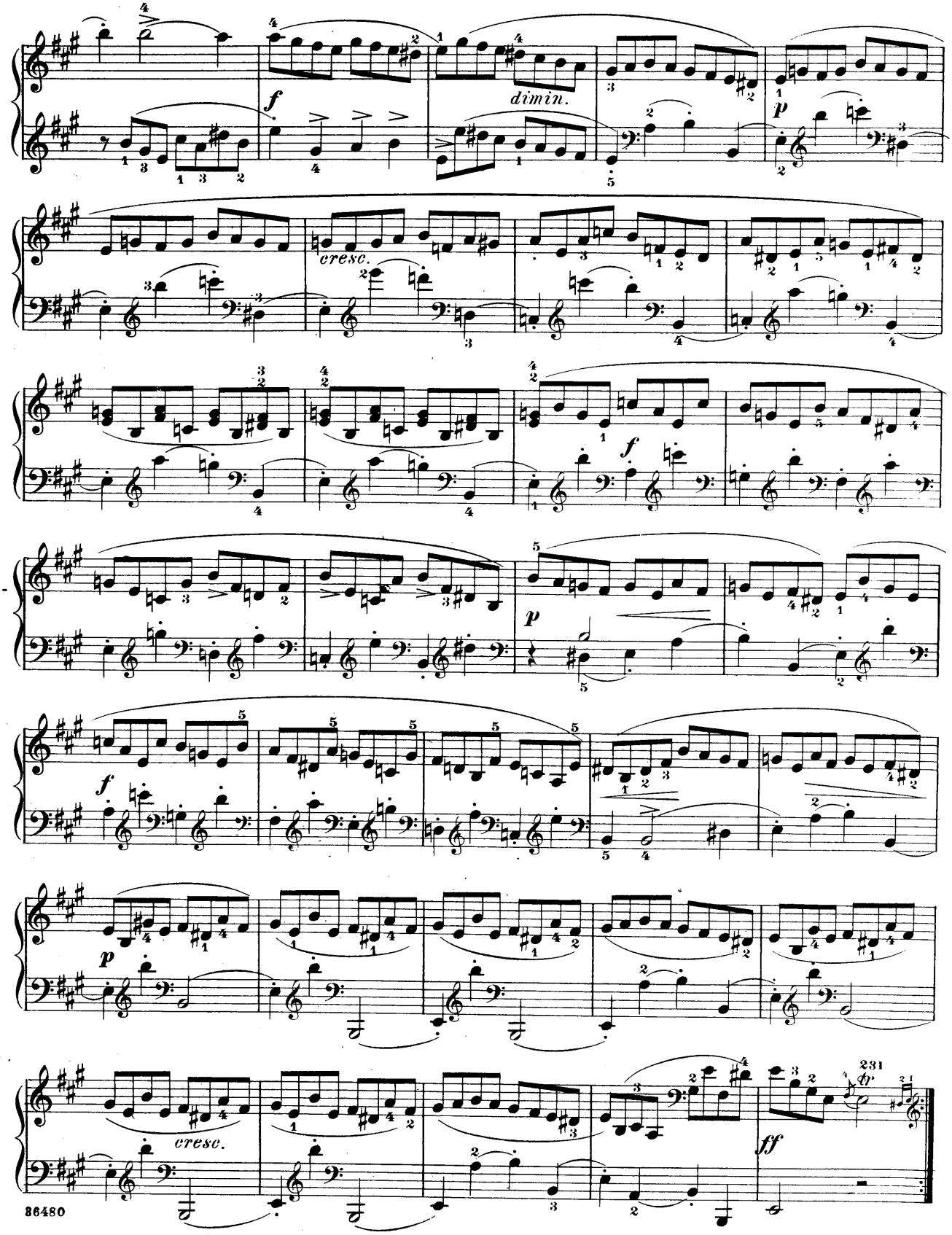
f
sf
p
f
p
cresc.
f
dimin.
f
dimin.
p dolce
cresc.

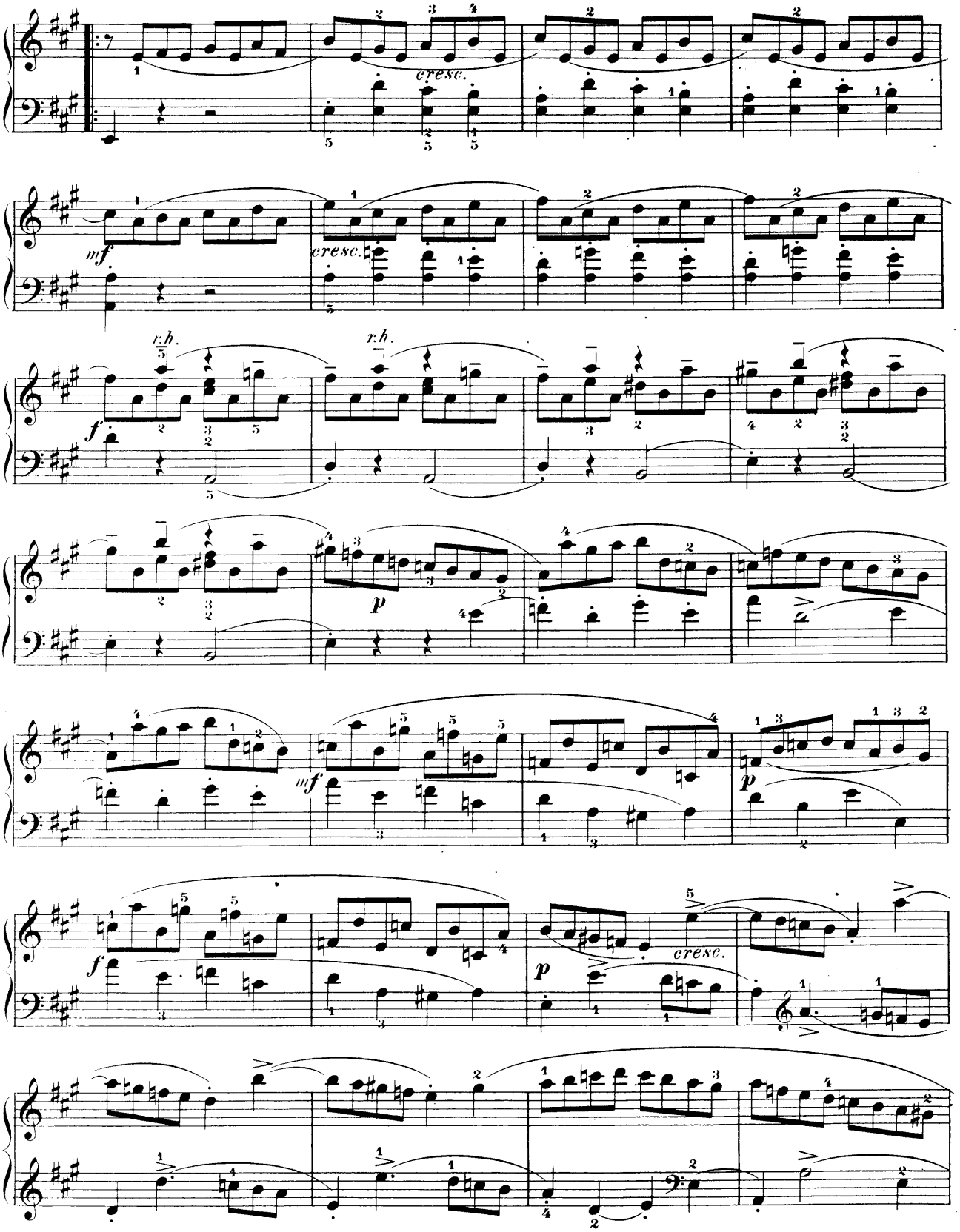

dimin.
cresc.
pp
cresc.
ff
dimin.
p
cresc.
f
ff
dimin.
p
rall.

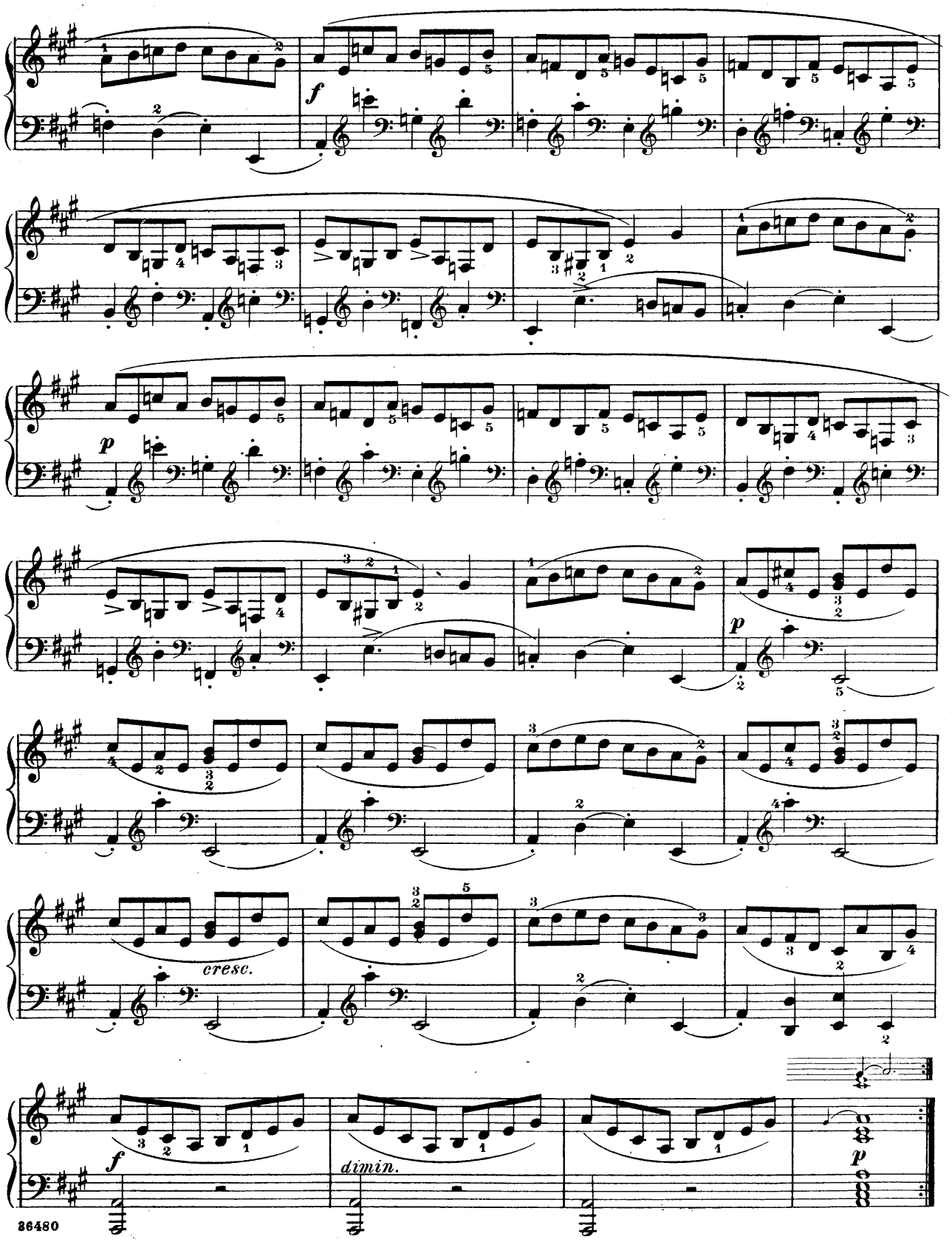
Sonata.

Allegro vivace.

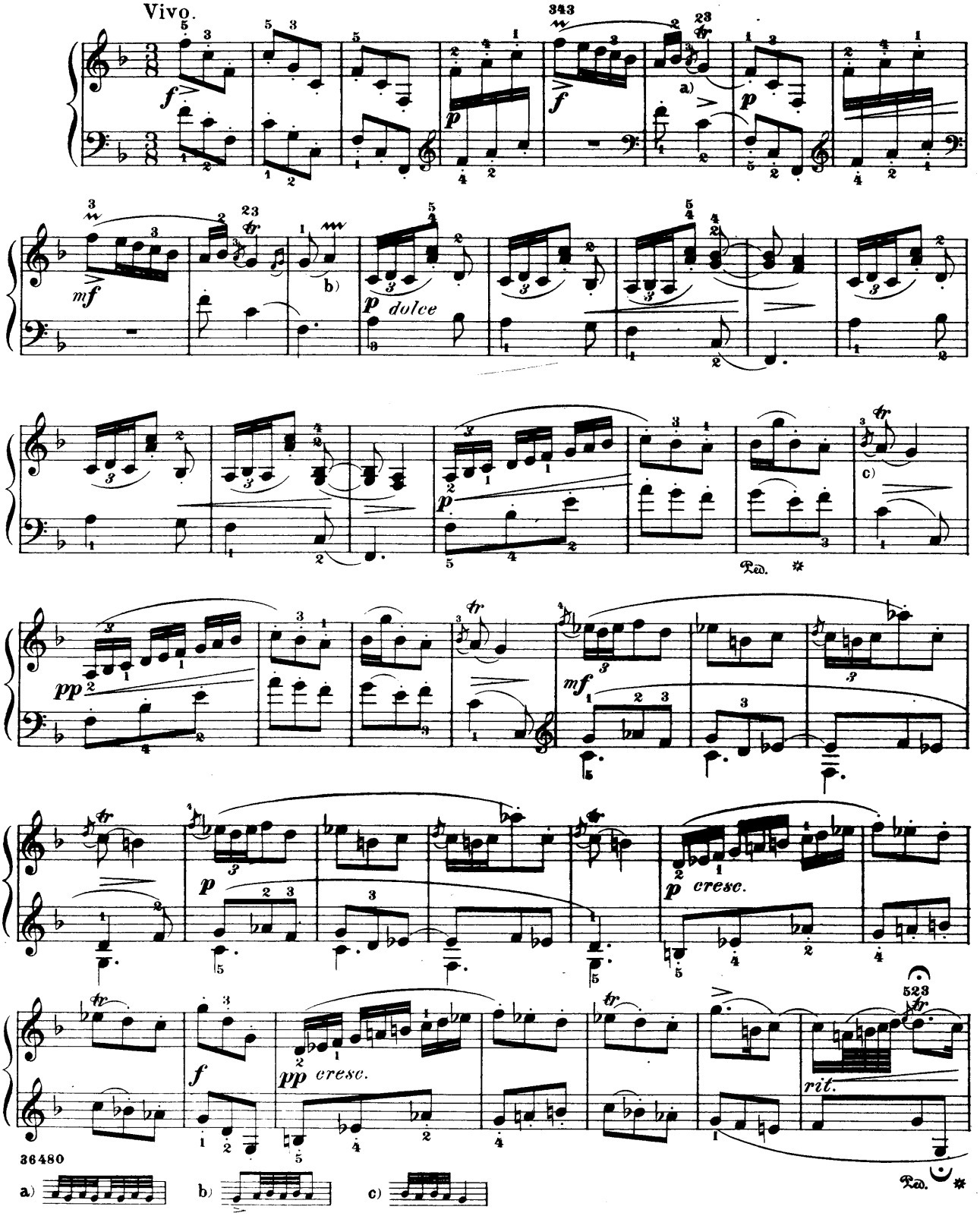


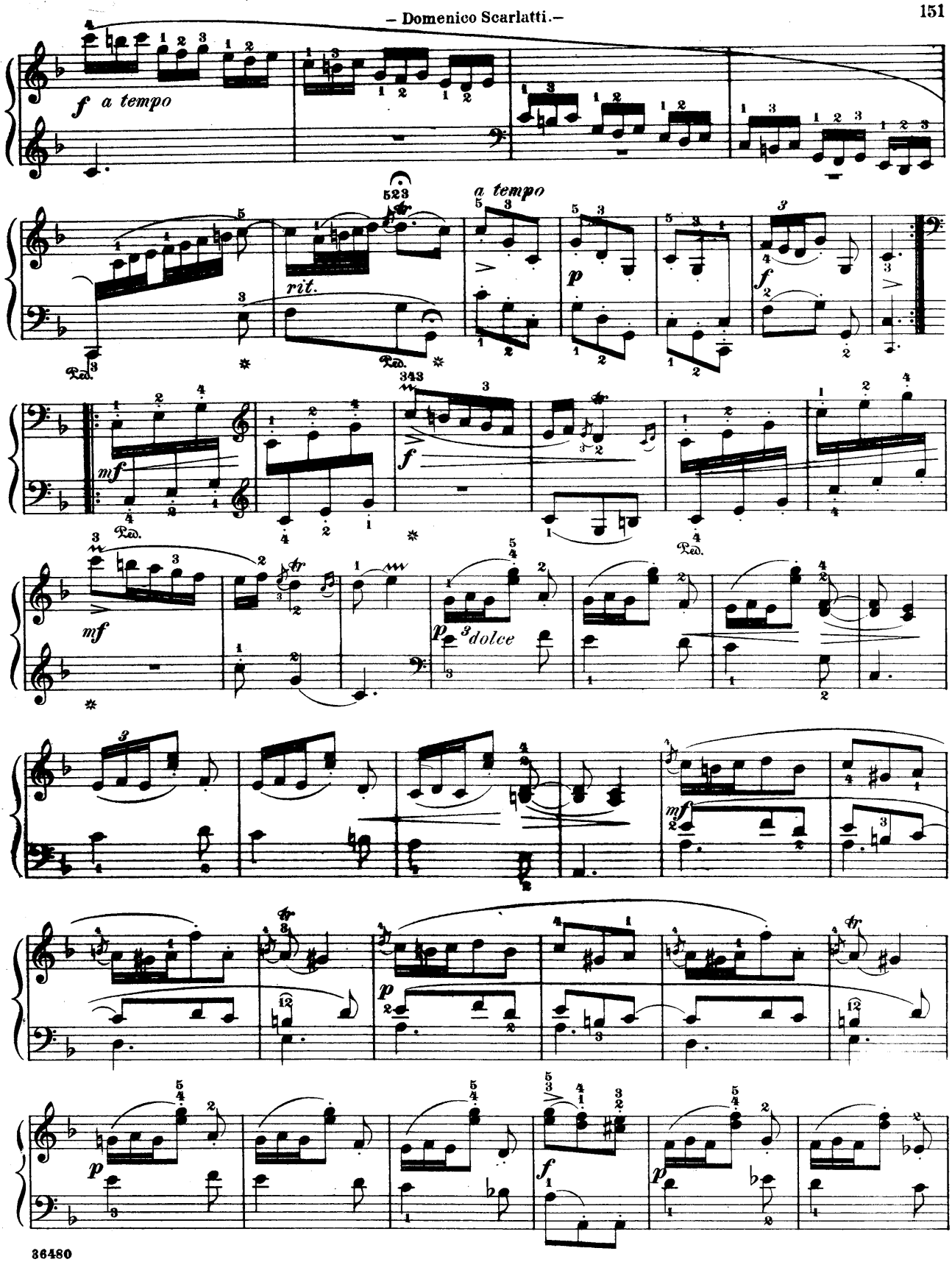

dimin.
cresc.
cresc.

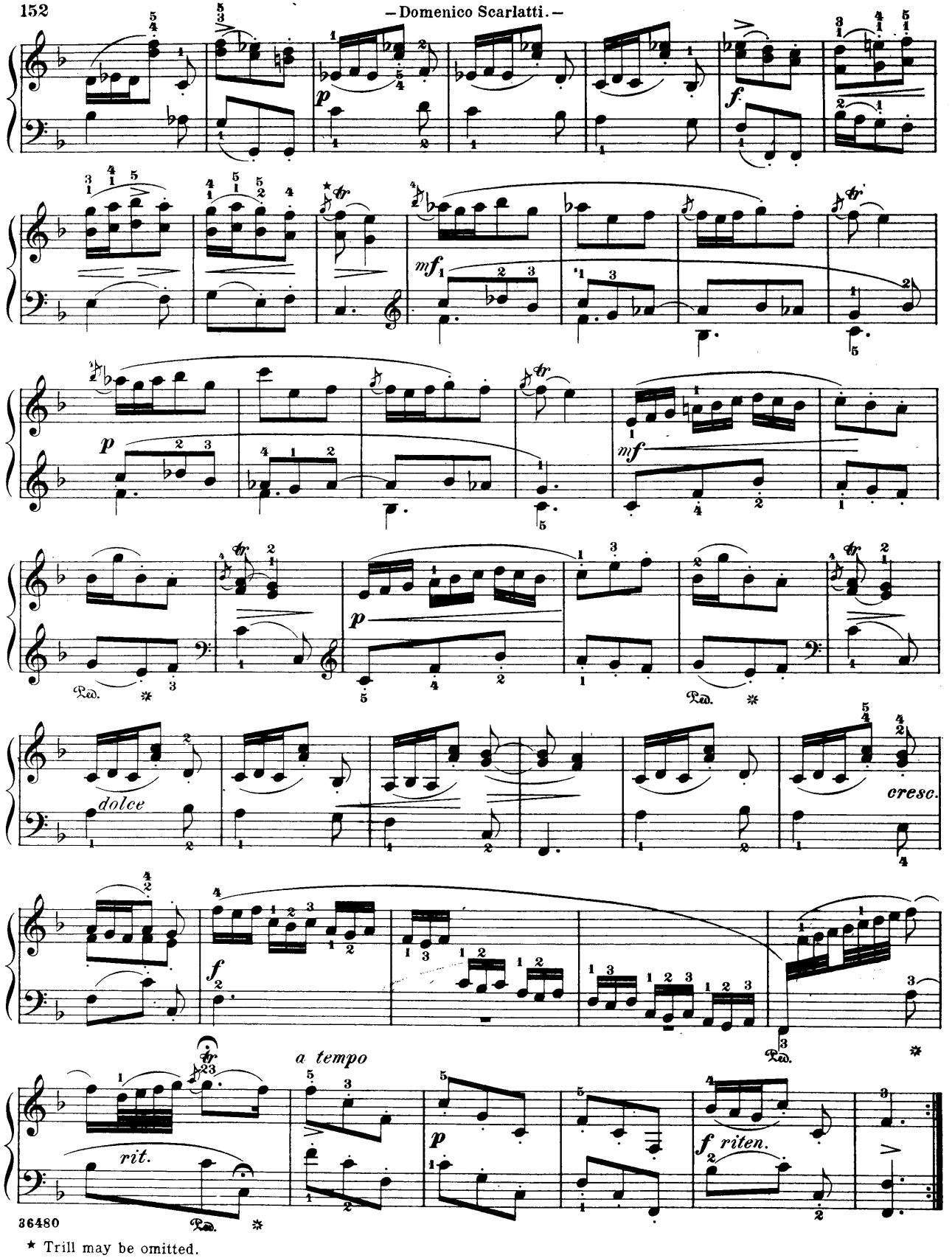

cresc.
mf
cresc.
r.h.
r.h.
f
p
mf
p
f
p
cresc.


f
p
cresc.
dimin.
f
p

Sonata.



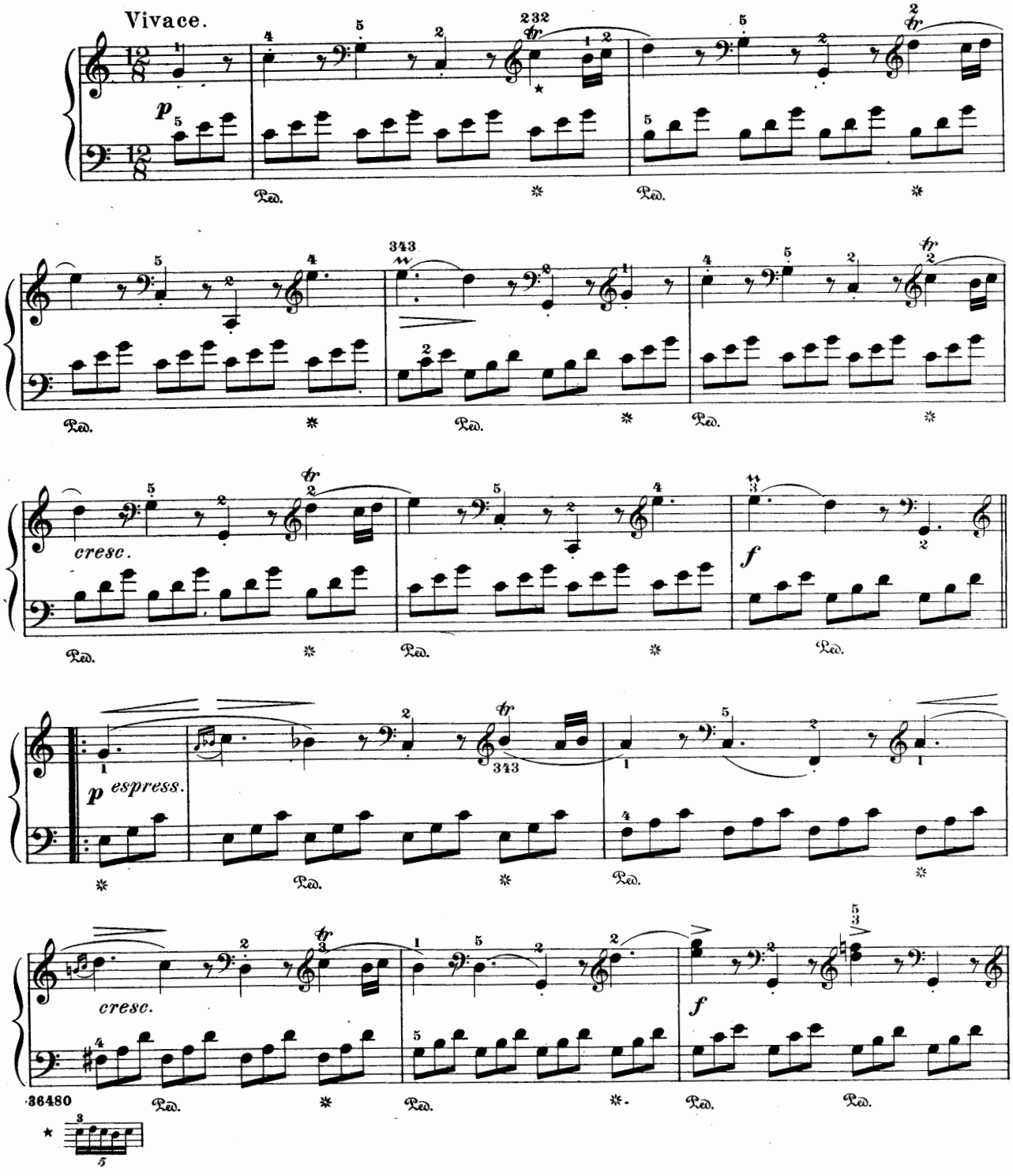

f a tempo
rit.
a tempo
p
f
mf
f
mf
p dolce
mf
p
p
f
p

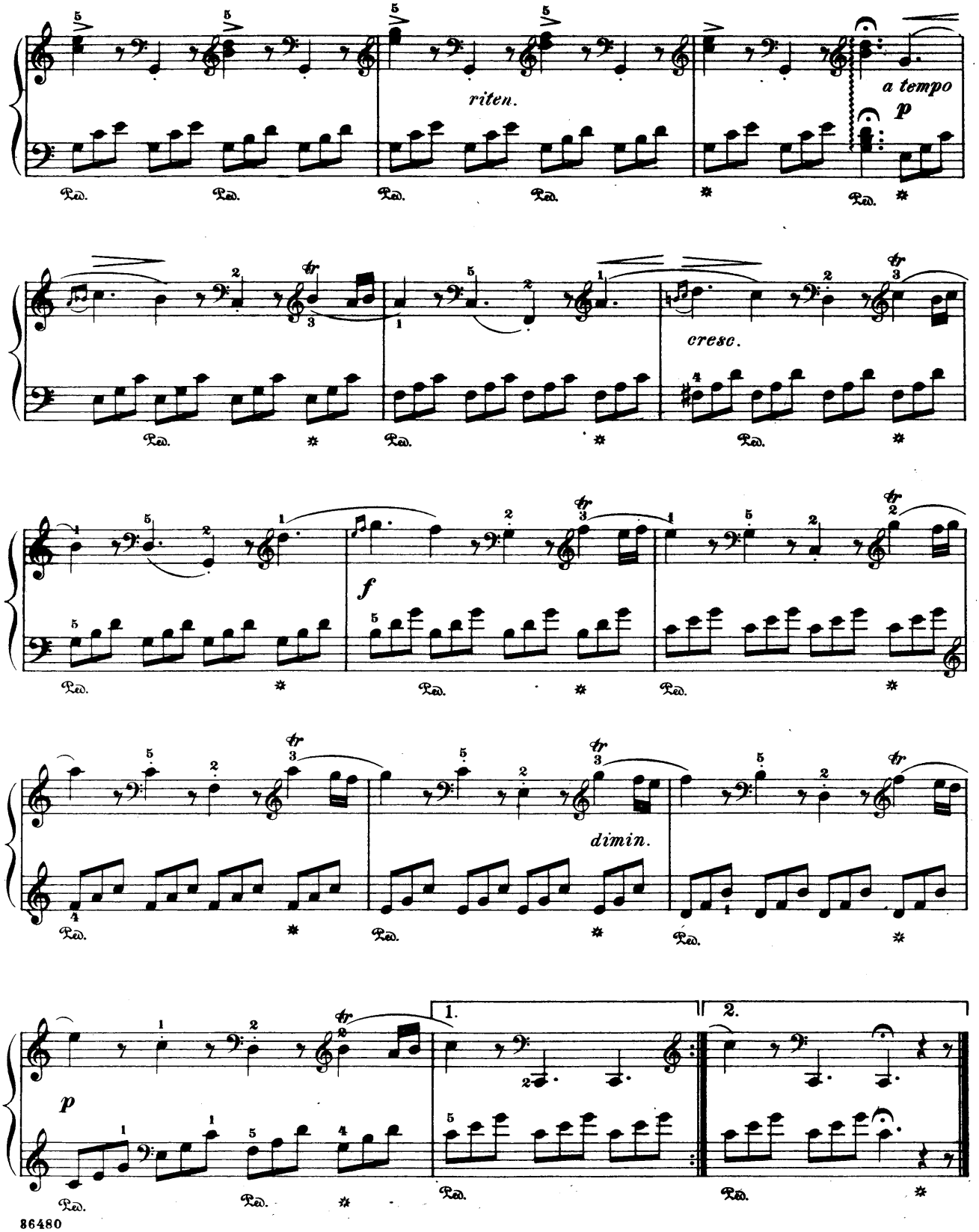


★ Trill may be omitted.

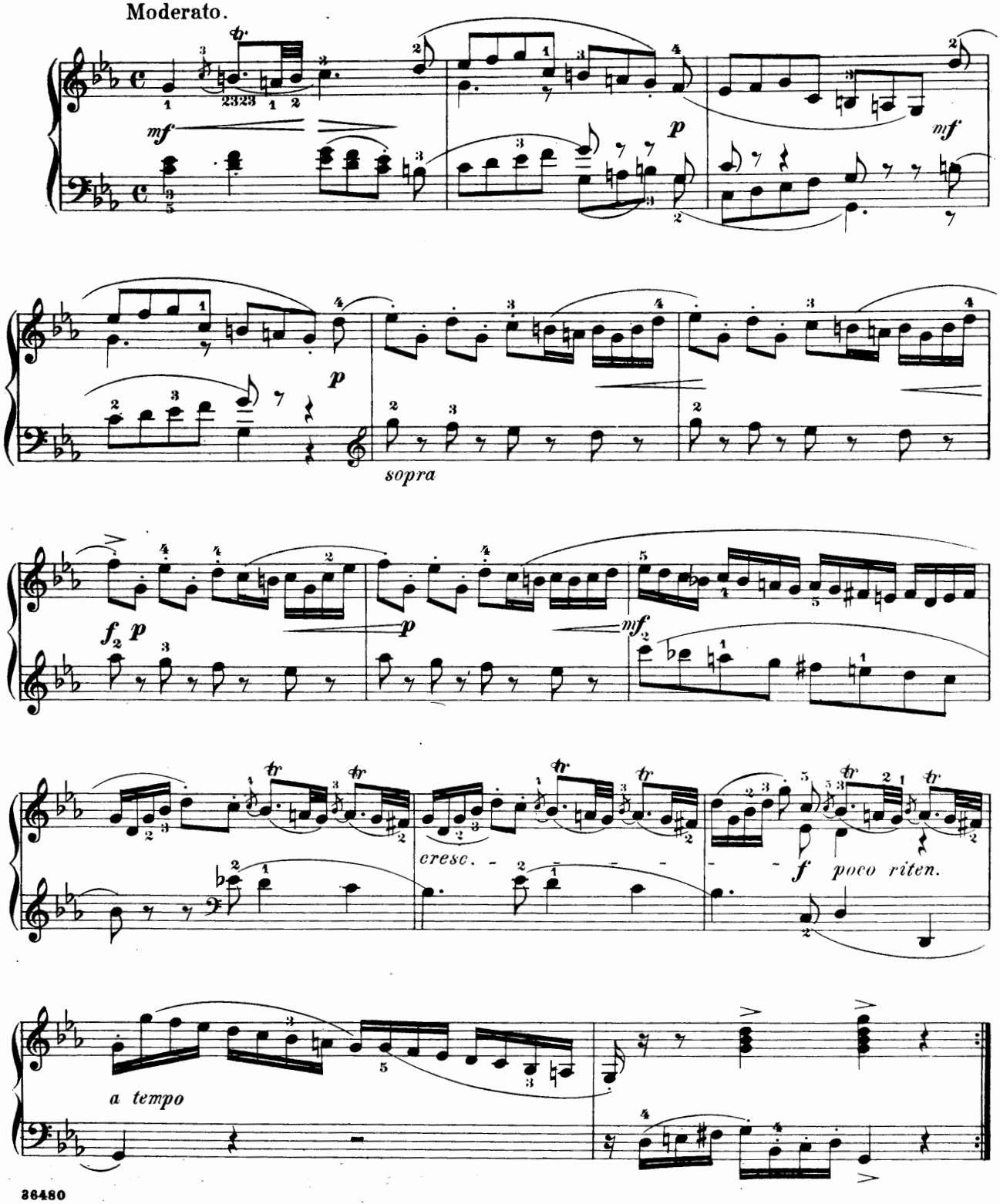
Sonata.

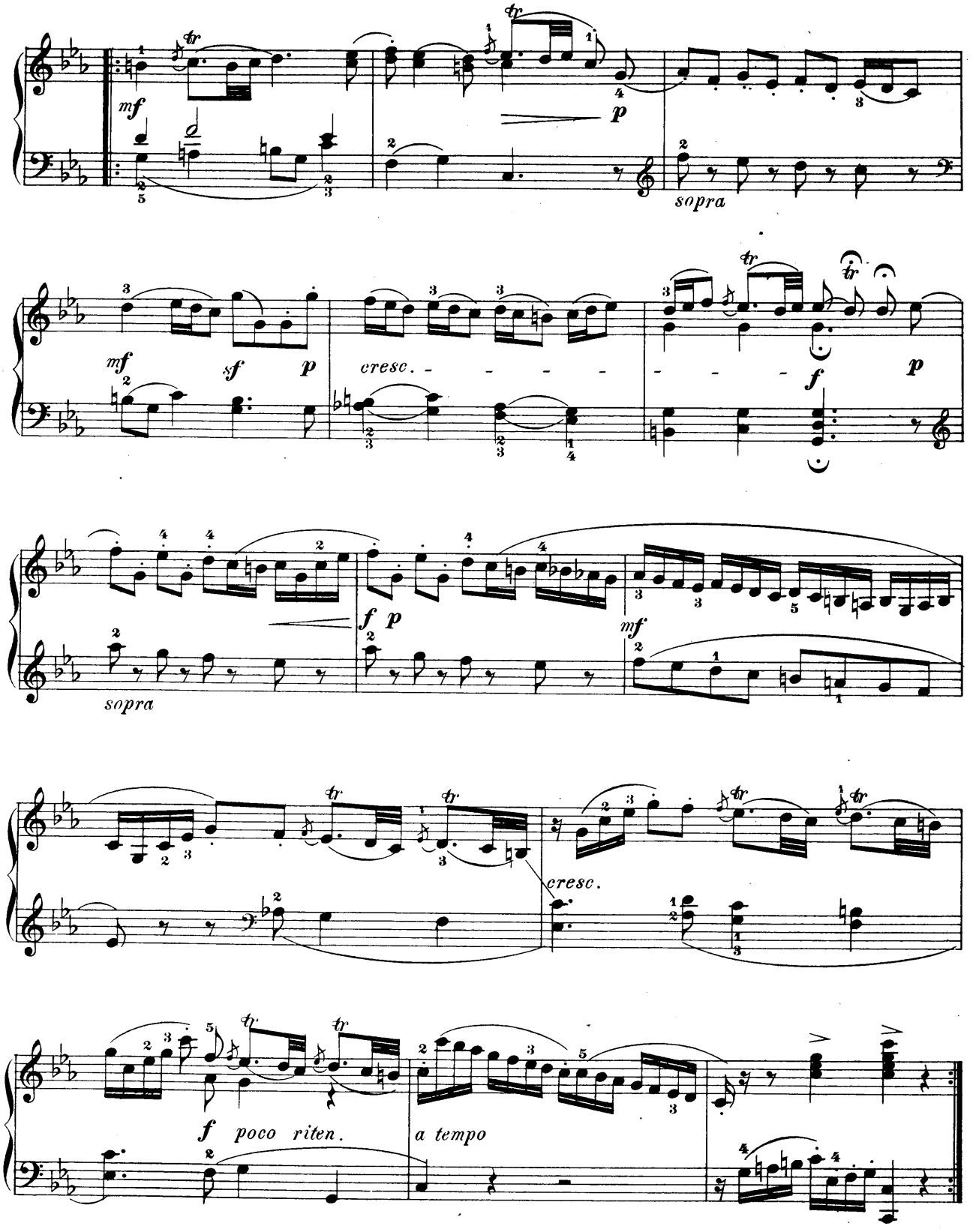
Domenico Scarlatti




riten.
a tempo
p
cresc.
f
dimin.
p
1.
2.

Sonata.

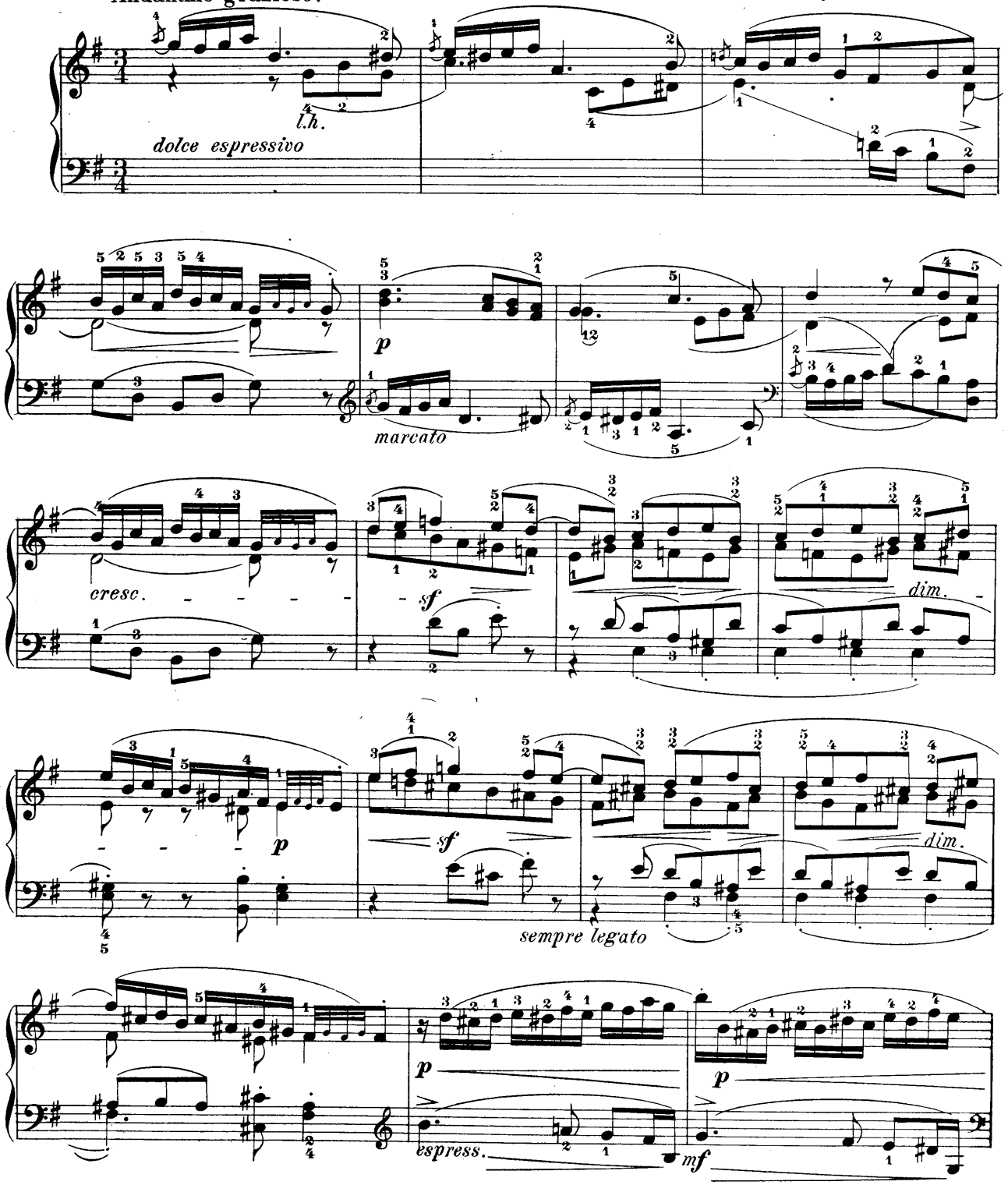


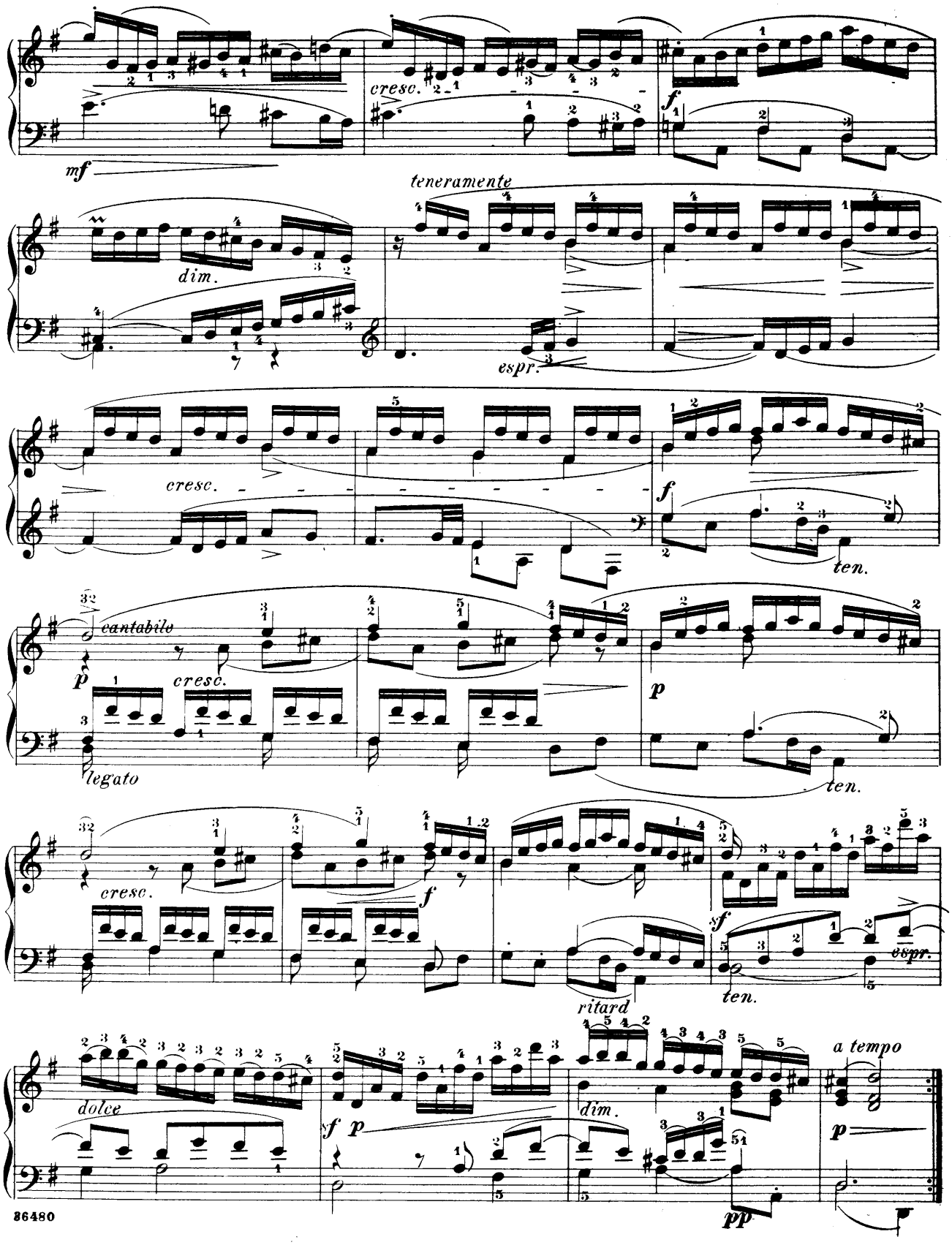

mf
p
sopra
mf
sf
p
cresc.
f
p
f p
mf
sopra
cresc.
f poco riten.
a tempo

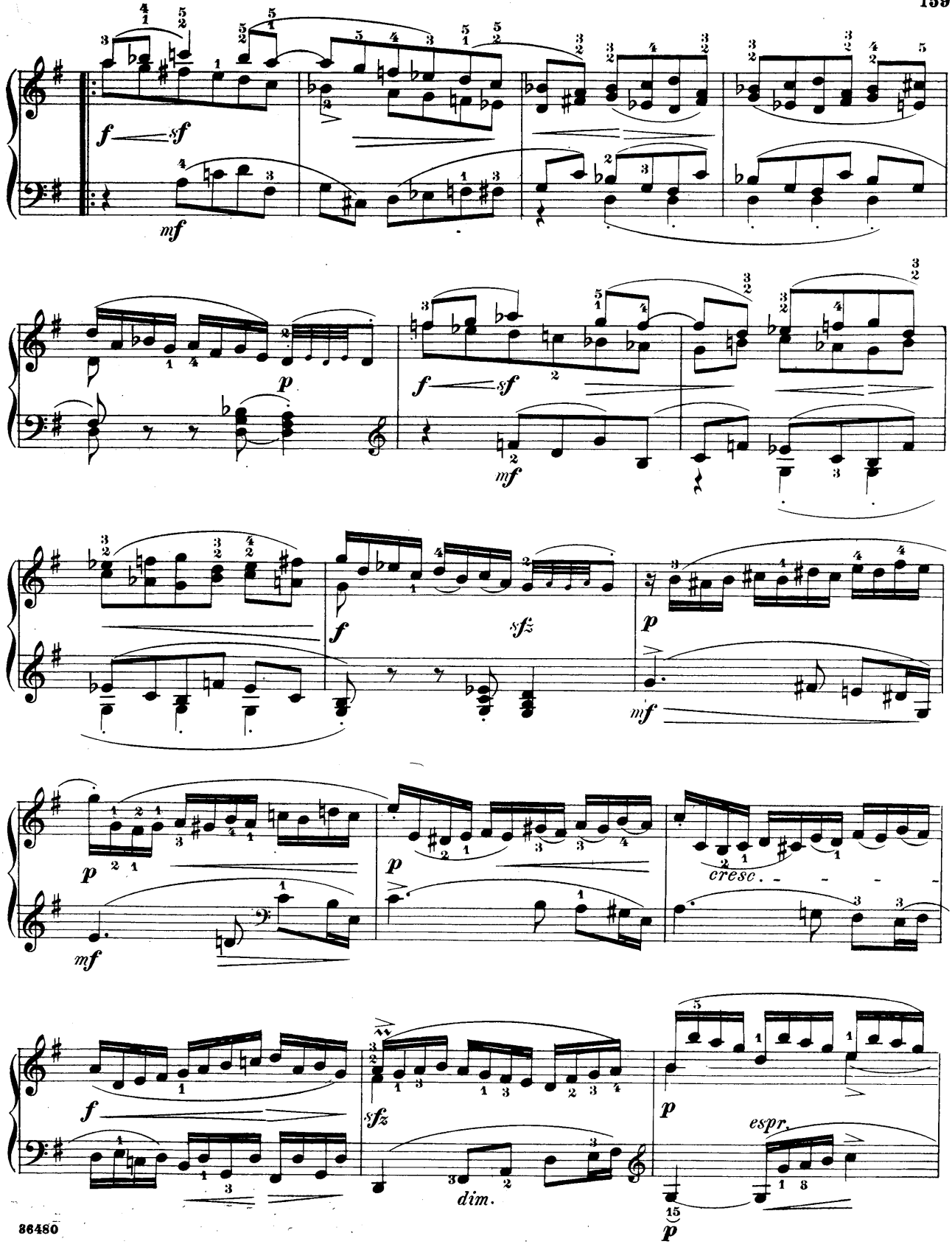
Minuetto.

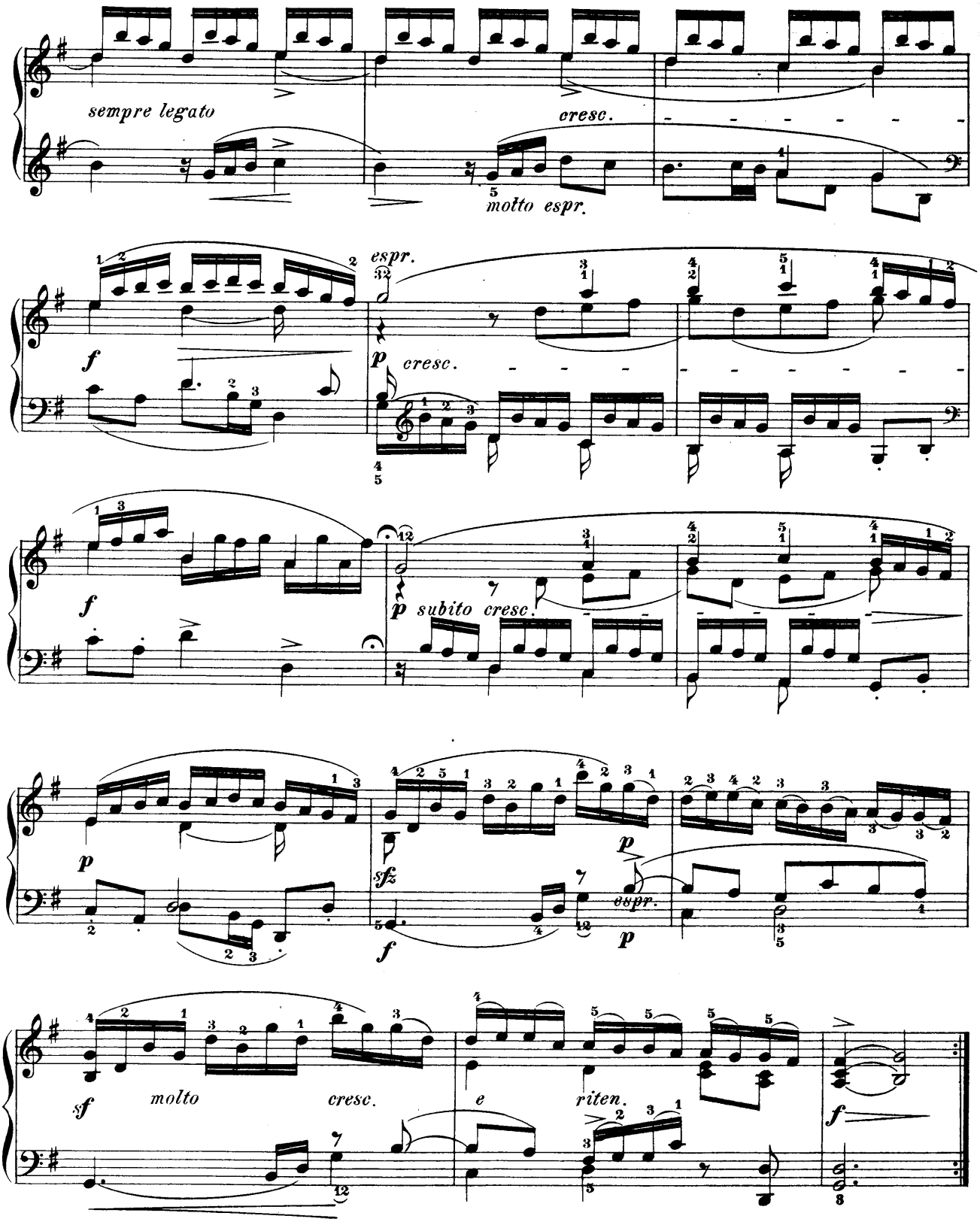
Andantino grazioso.

Edited by Hans von Bülow.




mf
cresc.
f
teneramente
dim.
espr.
cresc.
f
ten.
cantabile
p
cresc.
legato
p
ten.
cresc.
f
f
espr.
ritard
ten.
dolce
a tempo
f p
dim.
p
pp

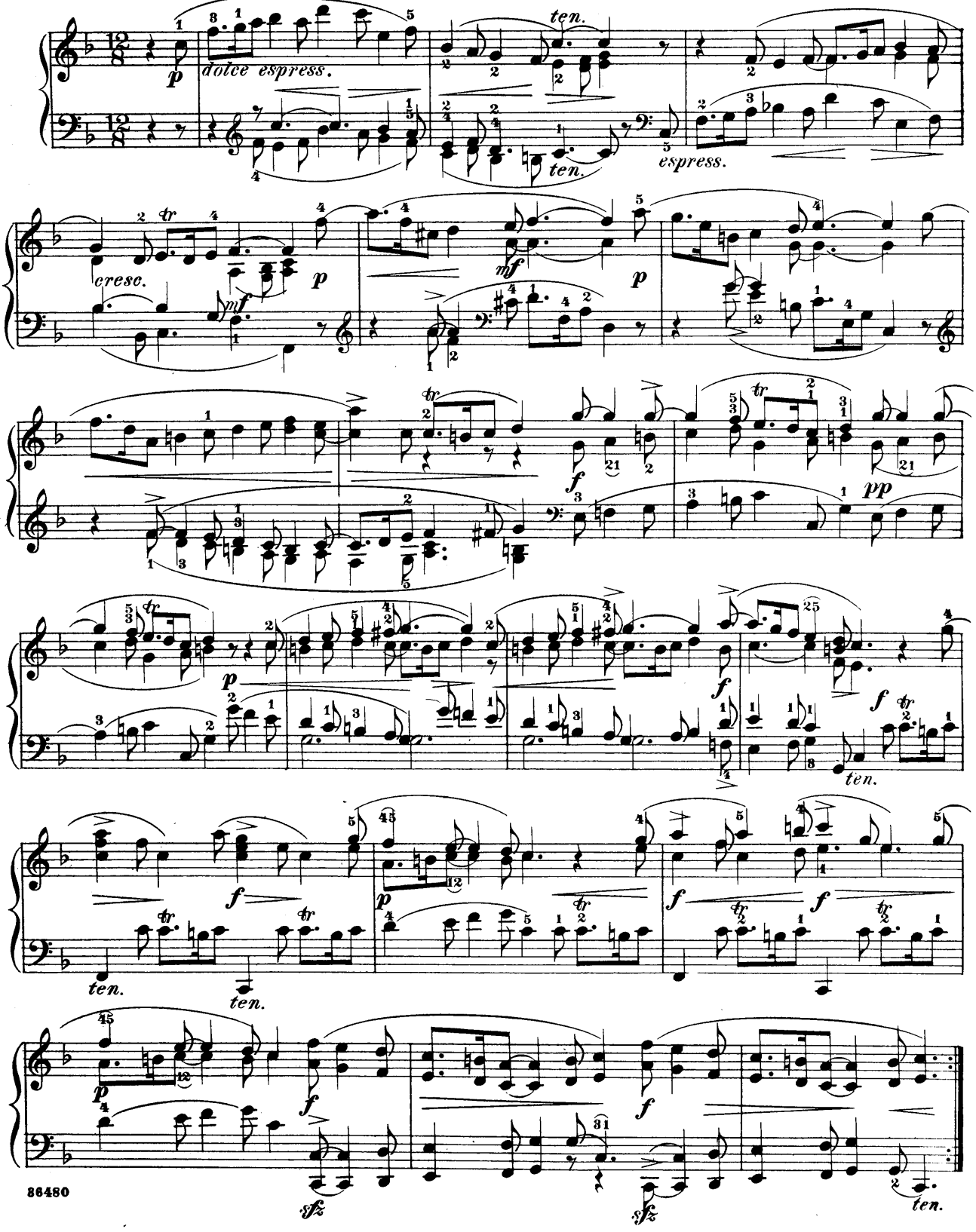

f sf
mf
p
f sf
mf
f
sfz
p
mf
p
p
cresc.
mf
f
sfz
dim.
p
espr.
p

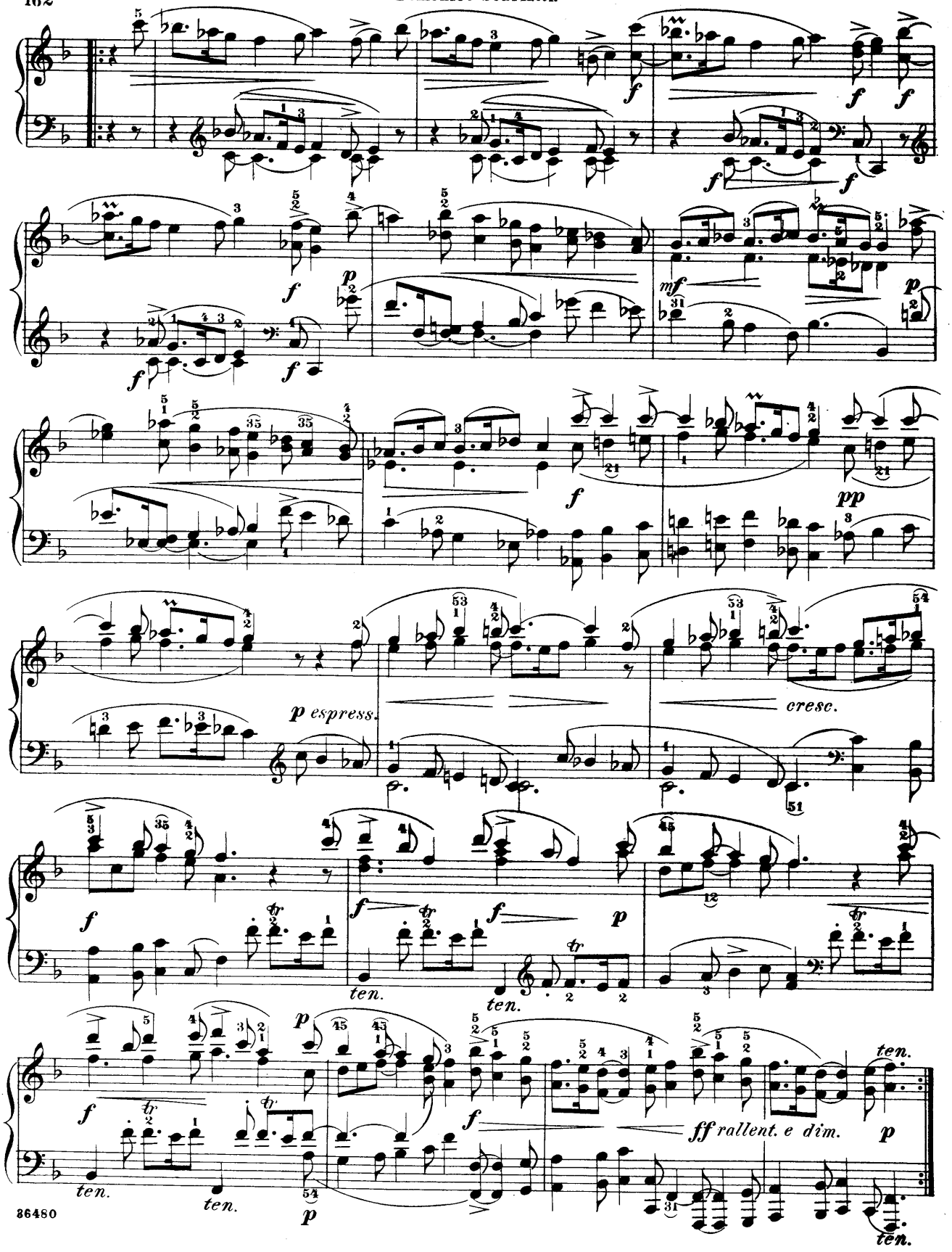

sempre legato
cresc.
molto espr.
f
espr.
p
cresc.
f
p subito cresc.
p
sfz
f
espr.
p
sf
molto
cresc.
e
riten.
f

Siciliana.

Andantino.

Edited by Hans von Bülow.

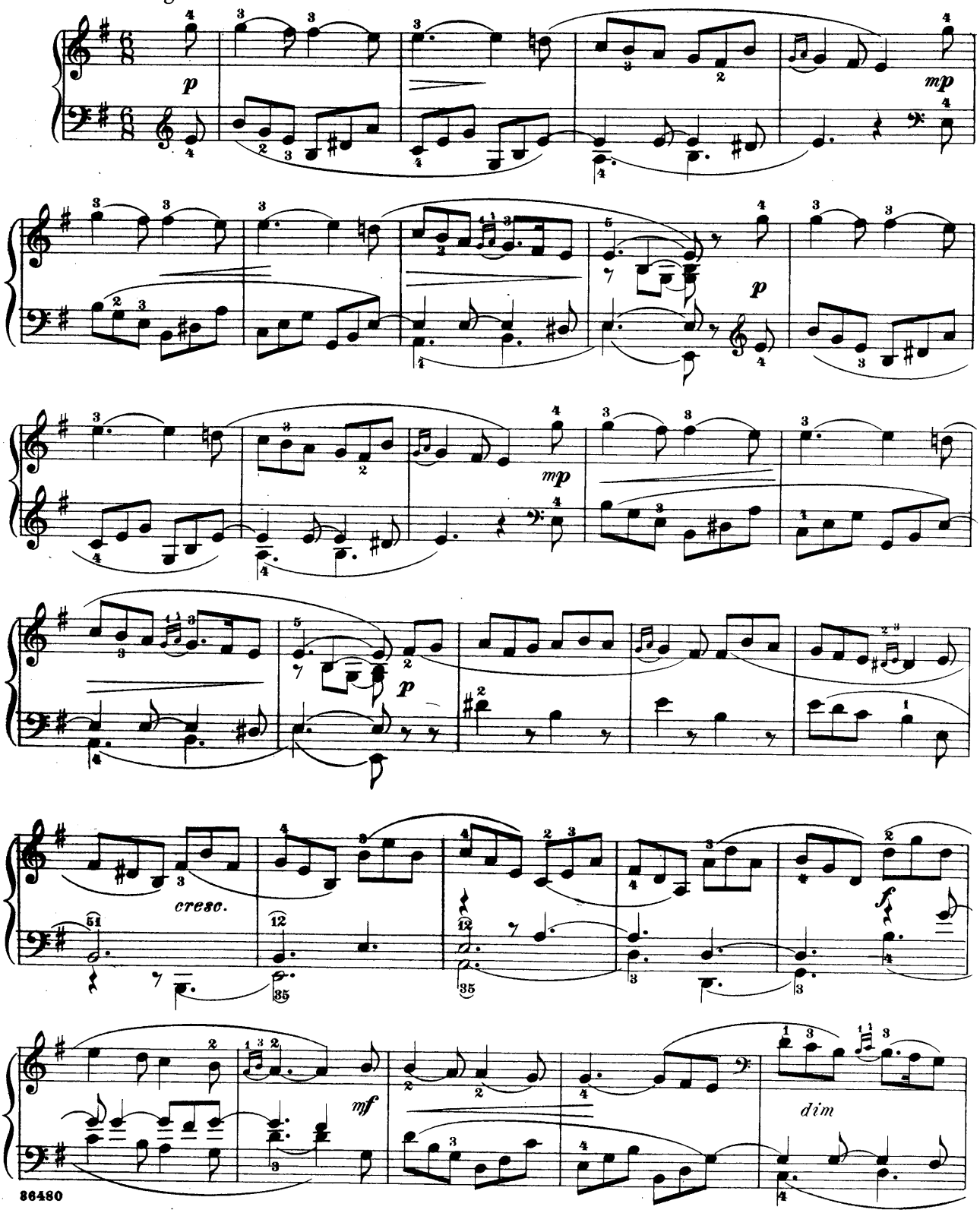


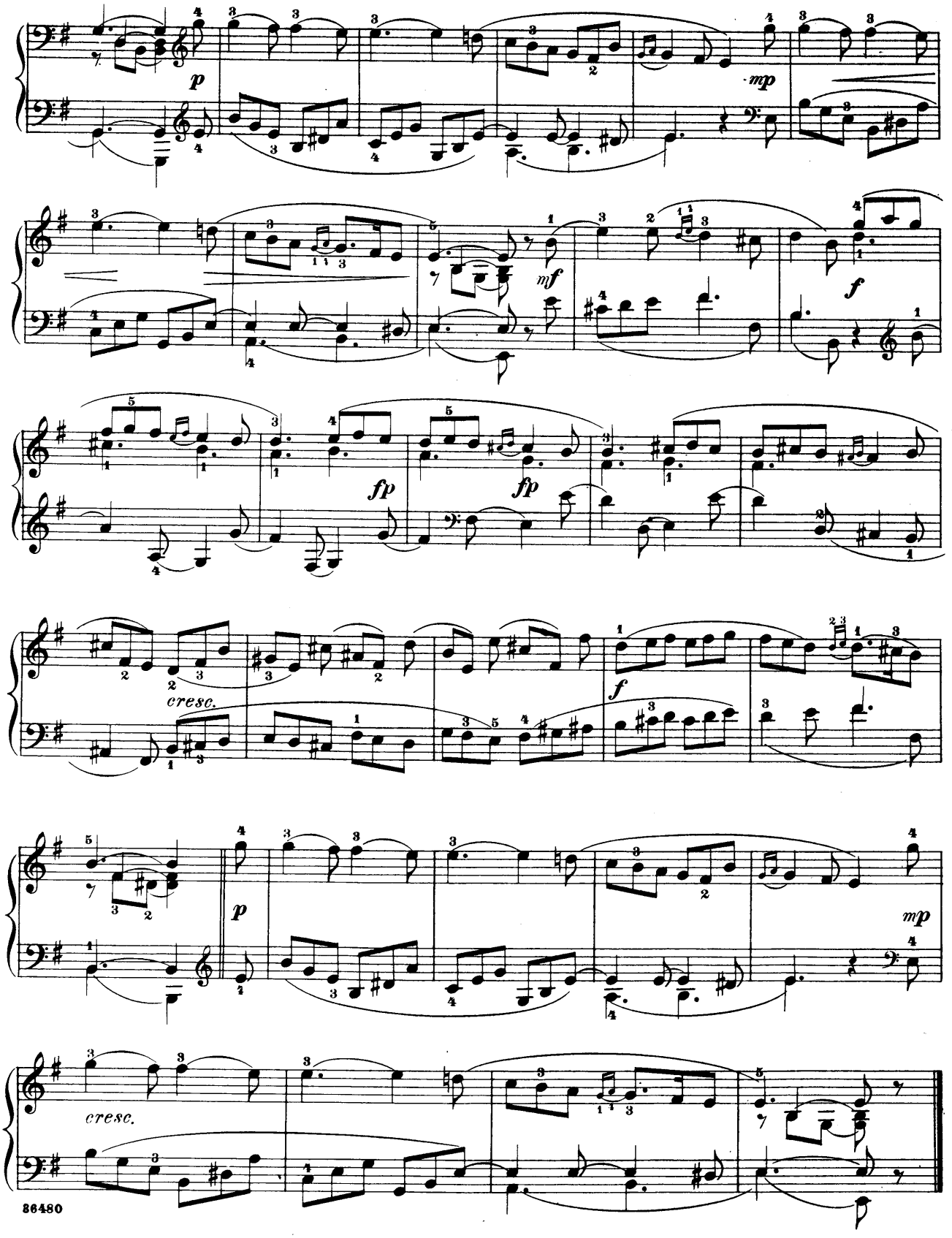

f
p espress.
cresc.
pp
mf
ten.
ff rallent. e dim.

Jean-Philippe Rameau.
(1683 - 1764.)

Gigue en Rondeau.

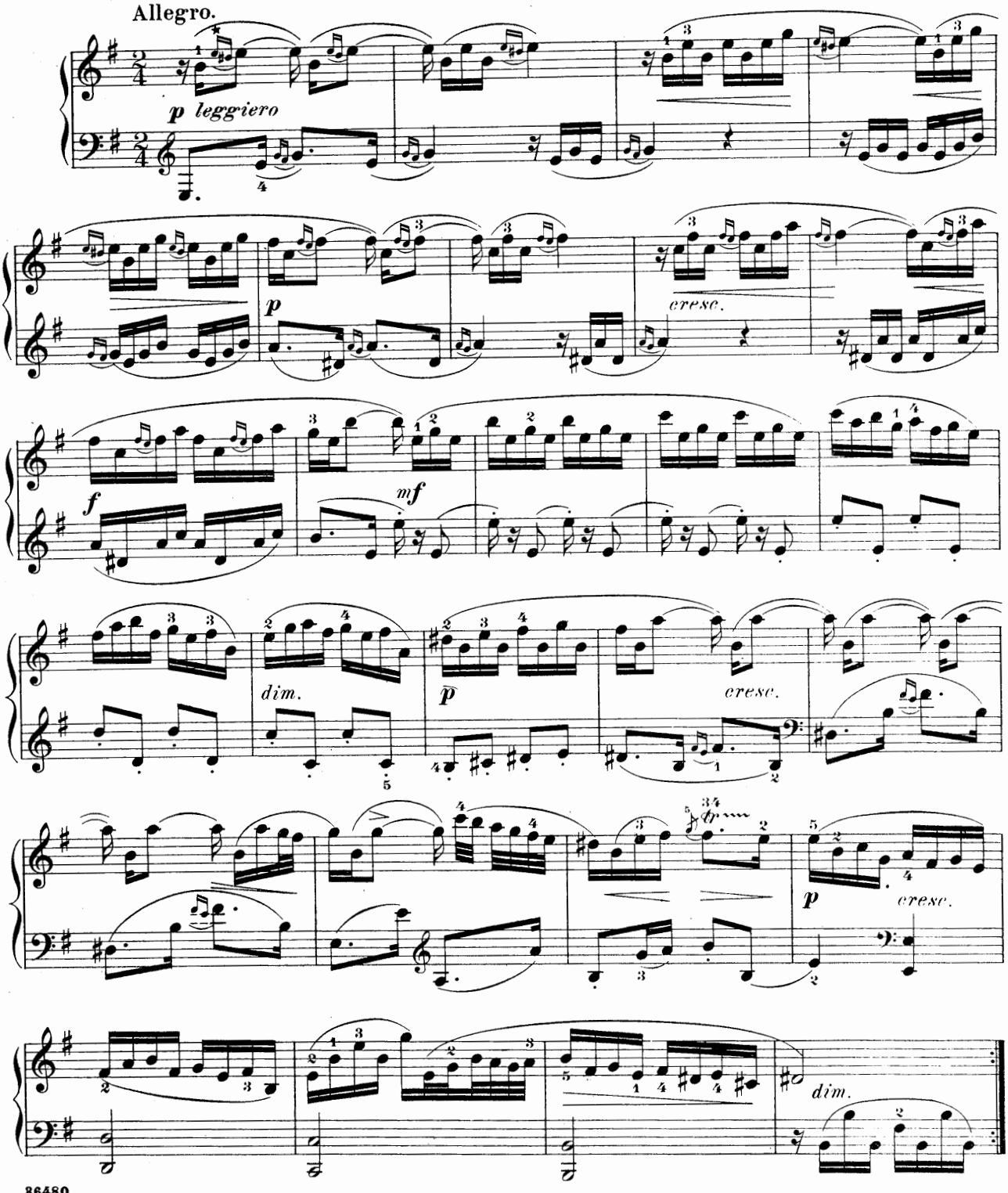
Allegretto.



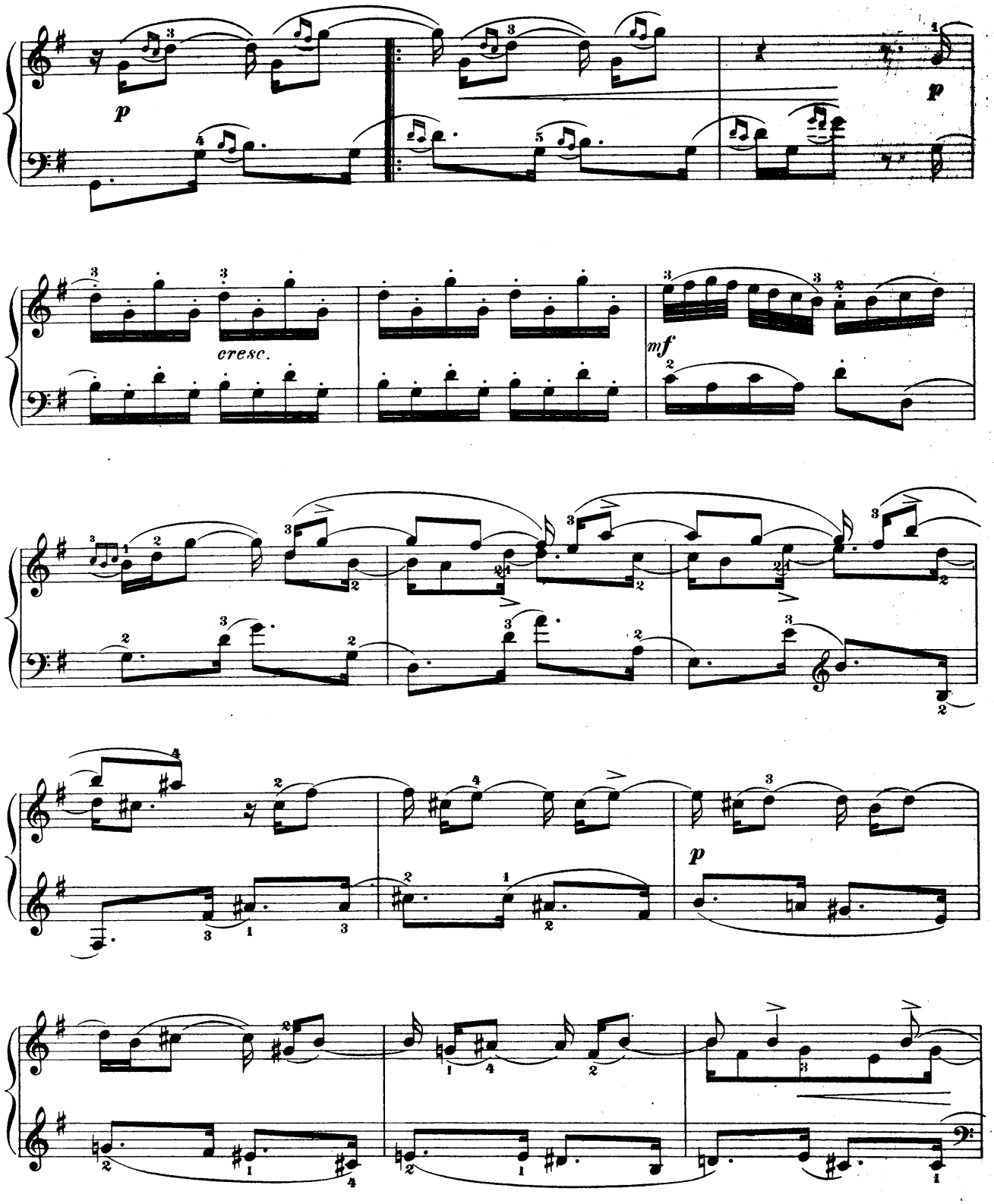

p
mp
mf
f
fp
fp
cresc.
f
p
mp
cresc.

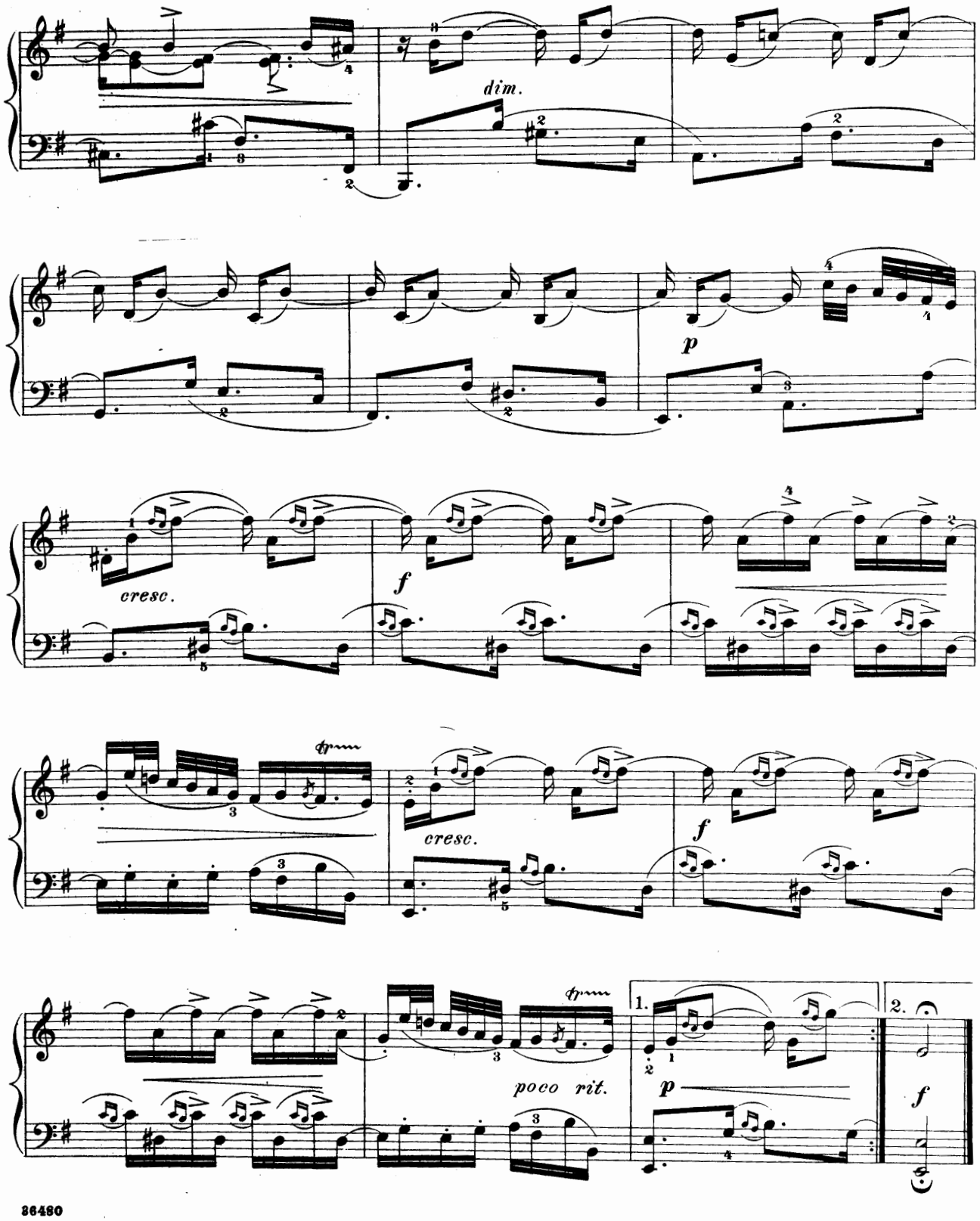
—J.-Ph. Rameau.—

Le Rappel des Oiseaux.



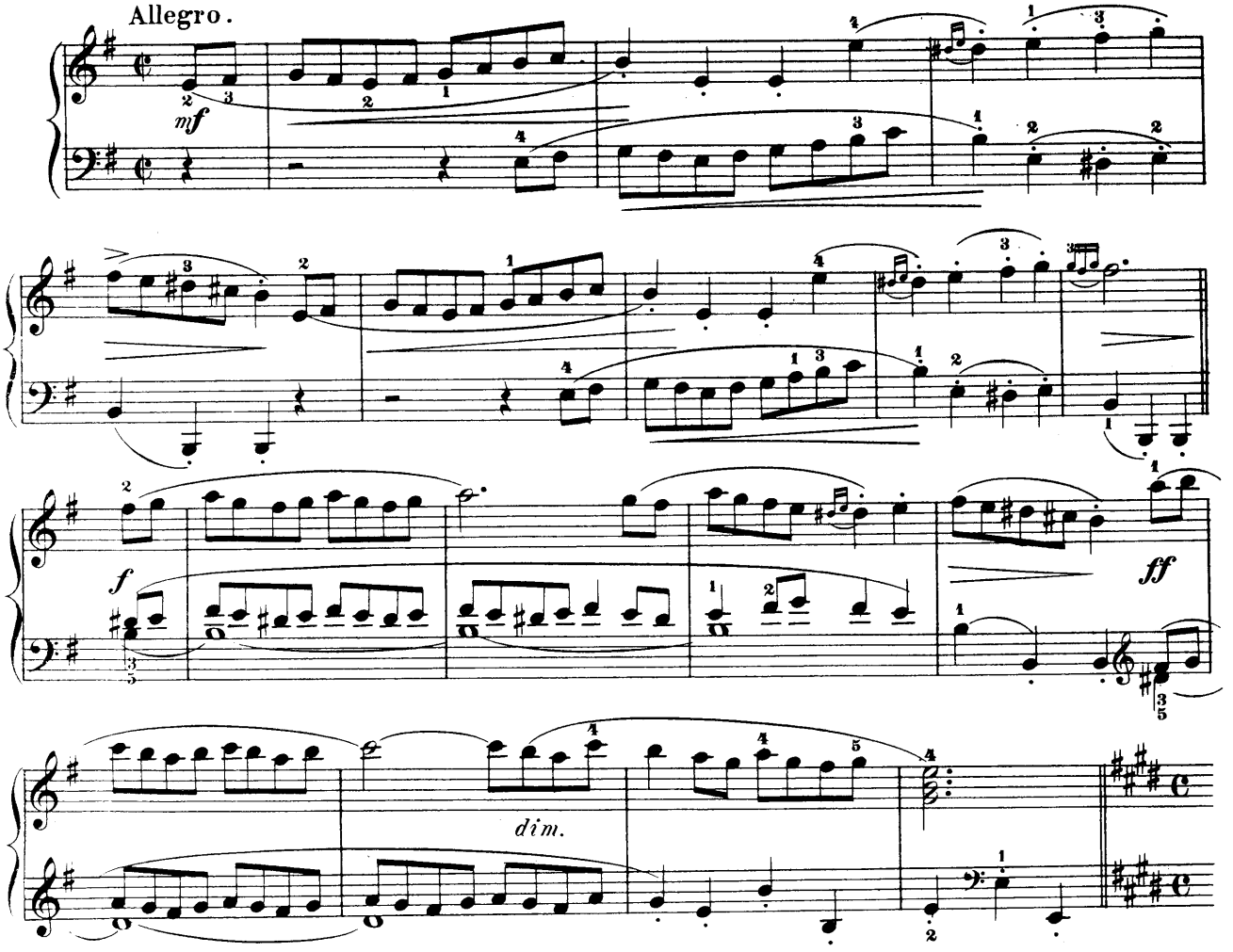
★) It will be found more effective to omit all mordents. *Ed.*


p
cresc.
mf
p

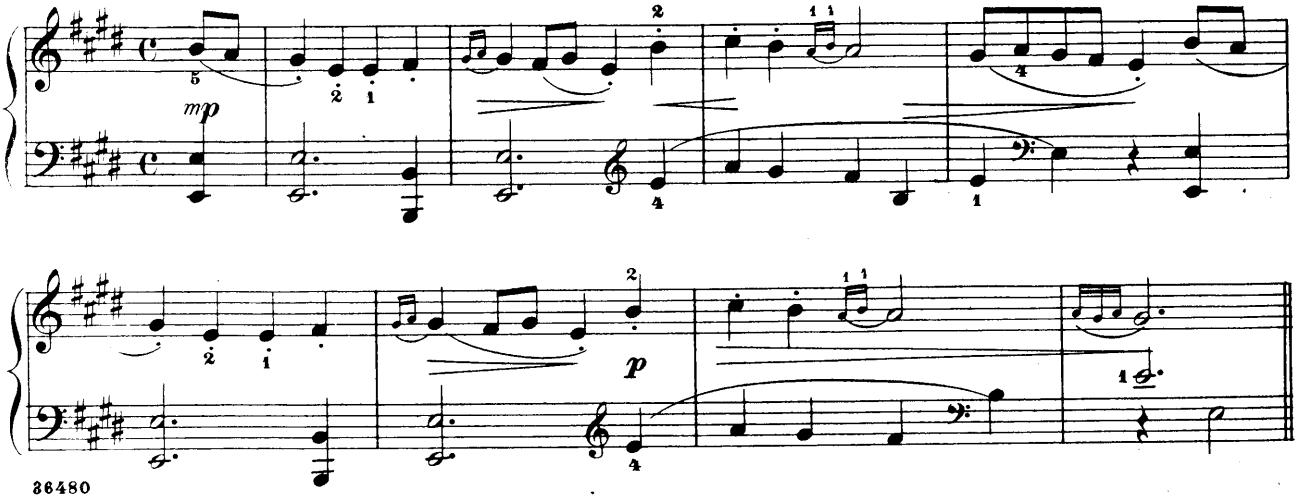

dim.
p
cresc.
f
f
cresc.
f
poco rit.
p
1.
2.
f

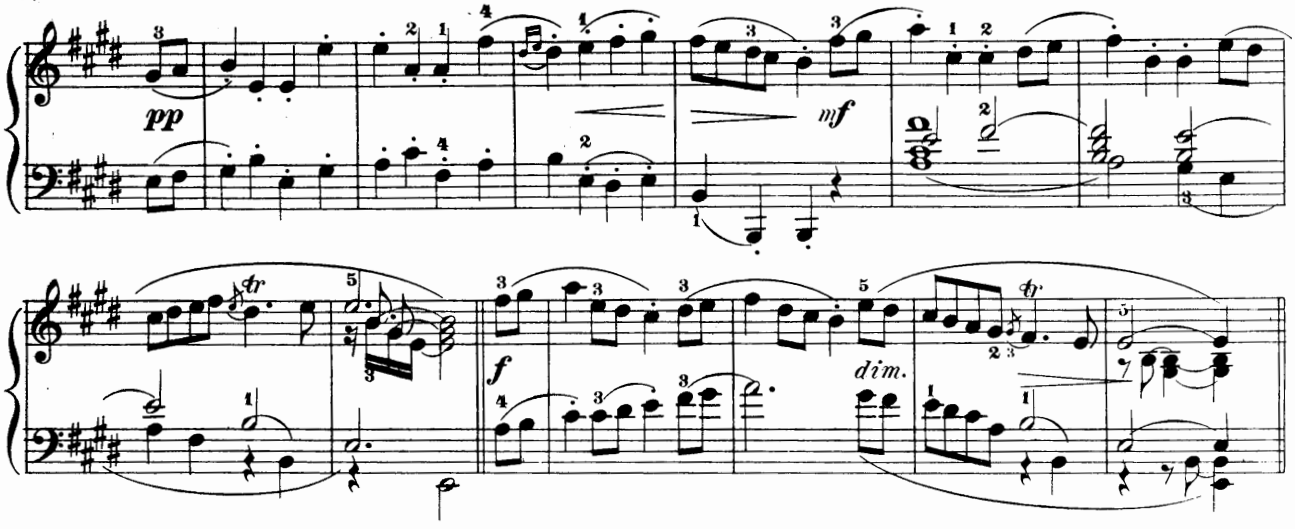
– J.-Ph. Rameau. –

1er Rigaudon.

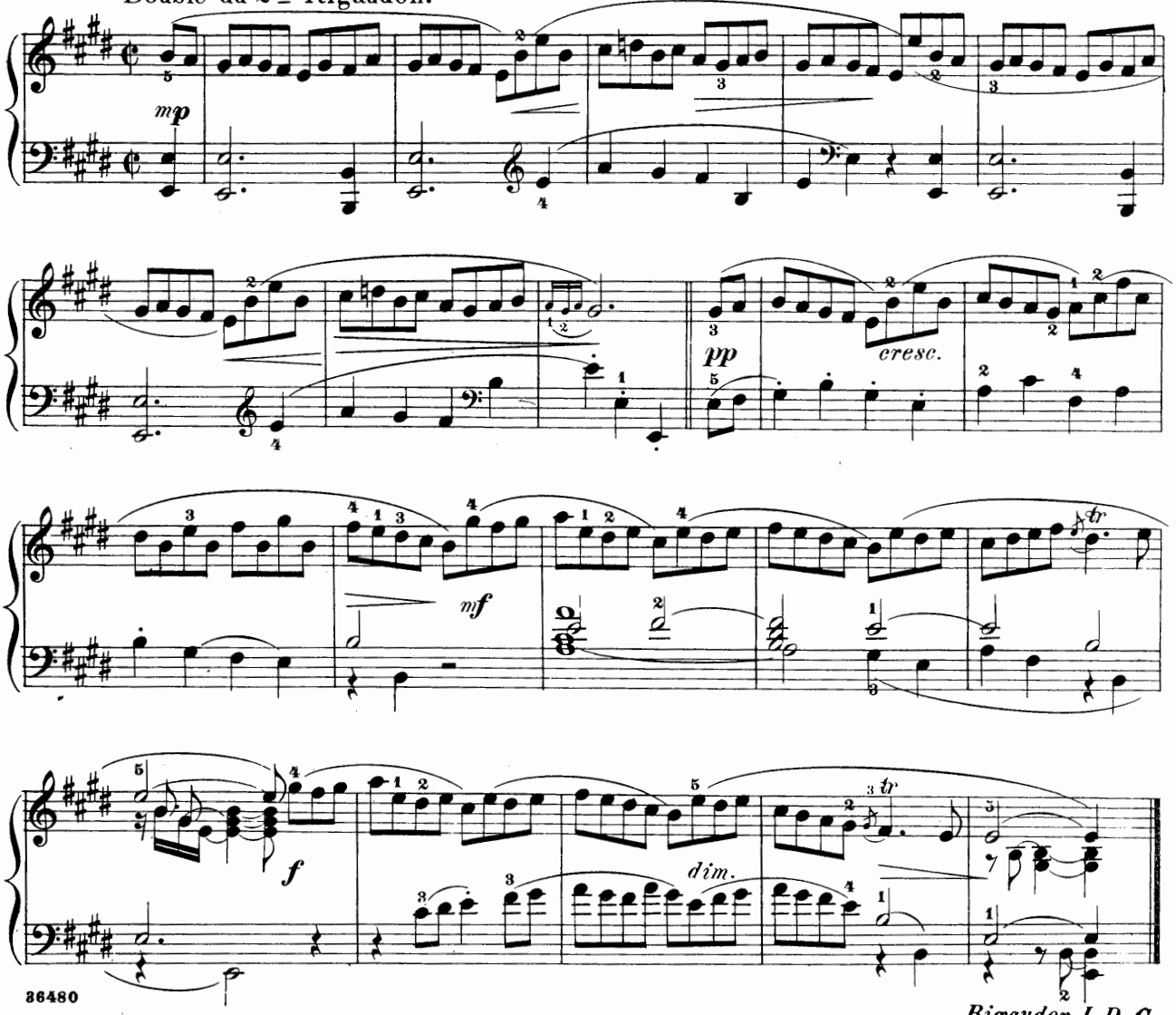


2me Rigaudon.



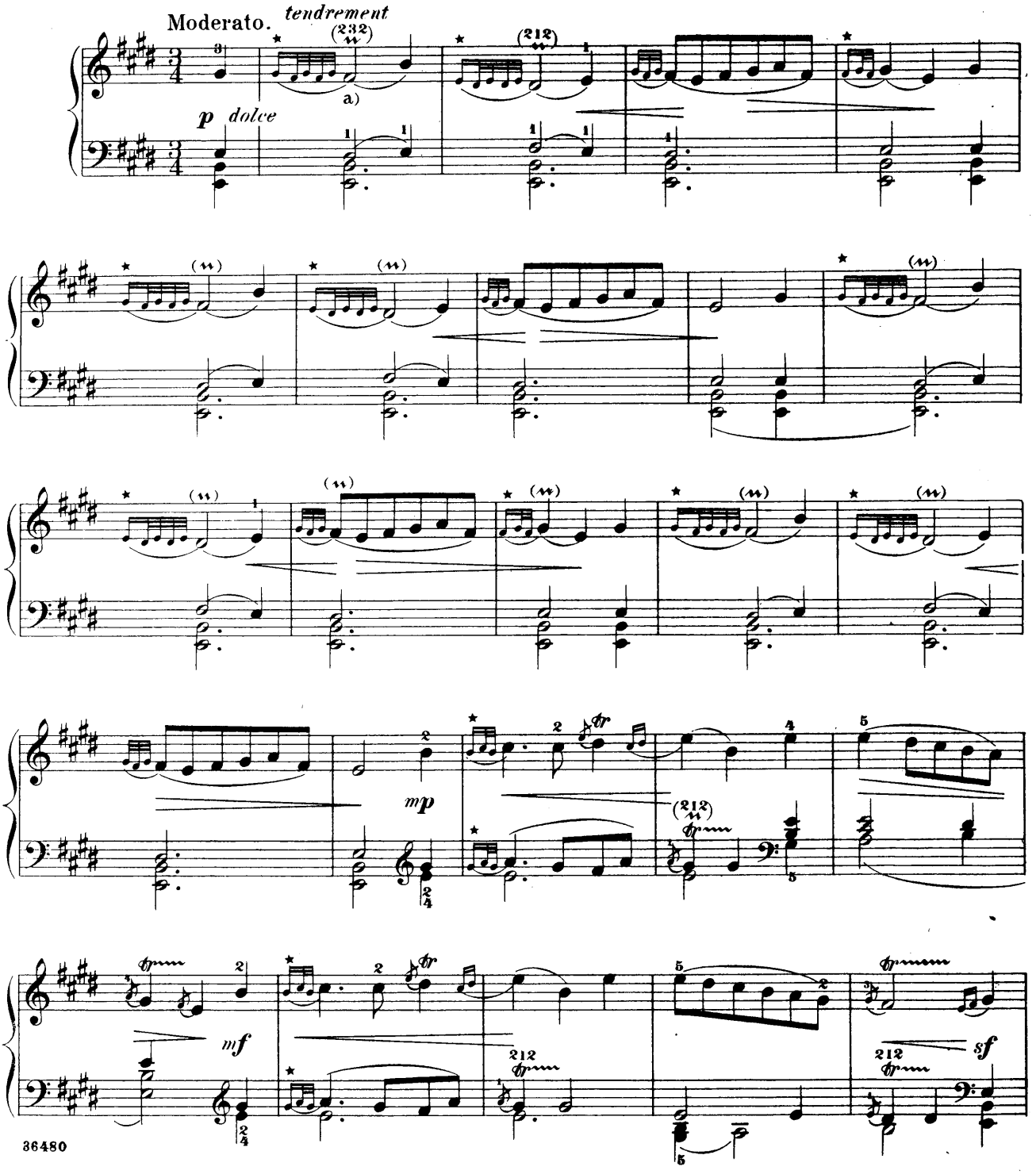


Double du 2me Rigaudon.

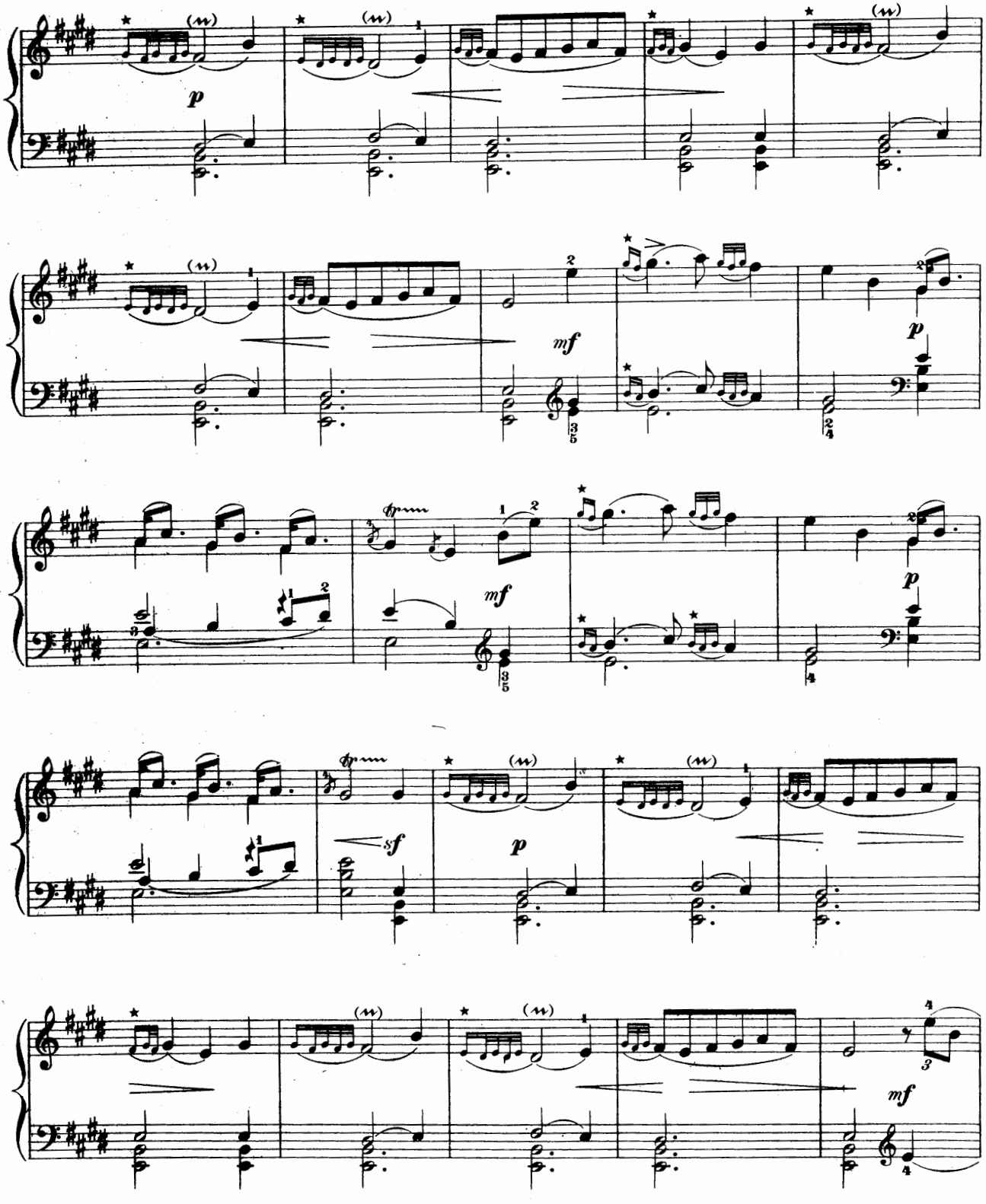


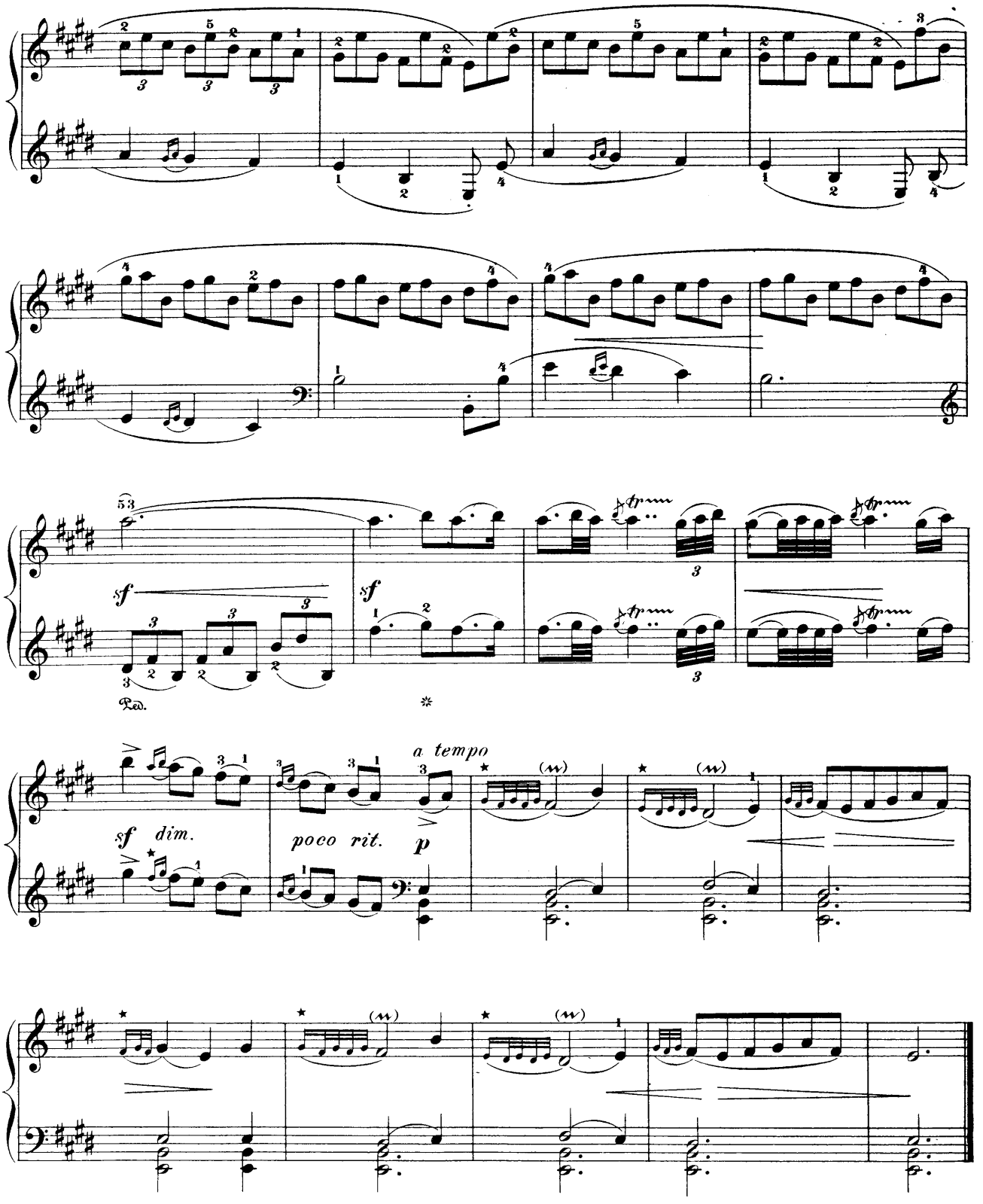
–J.-Ph. Rameau.–

Musette en Rondeau.

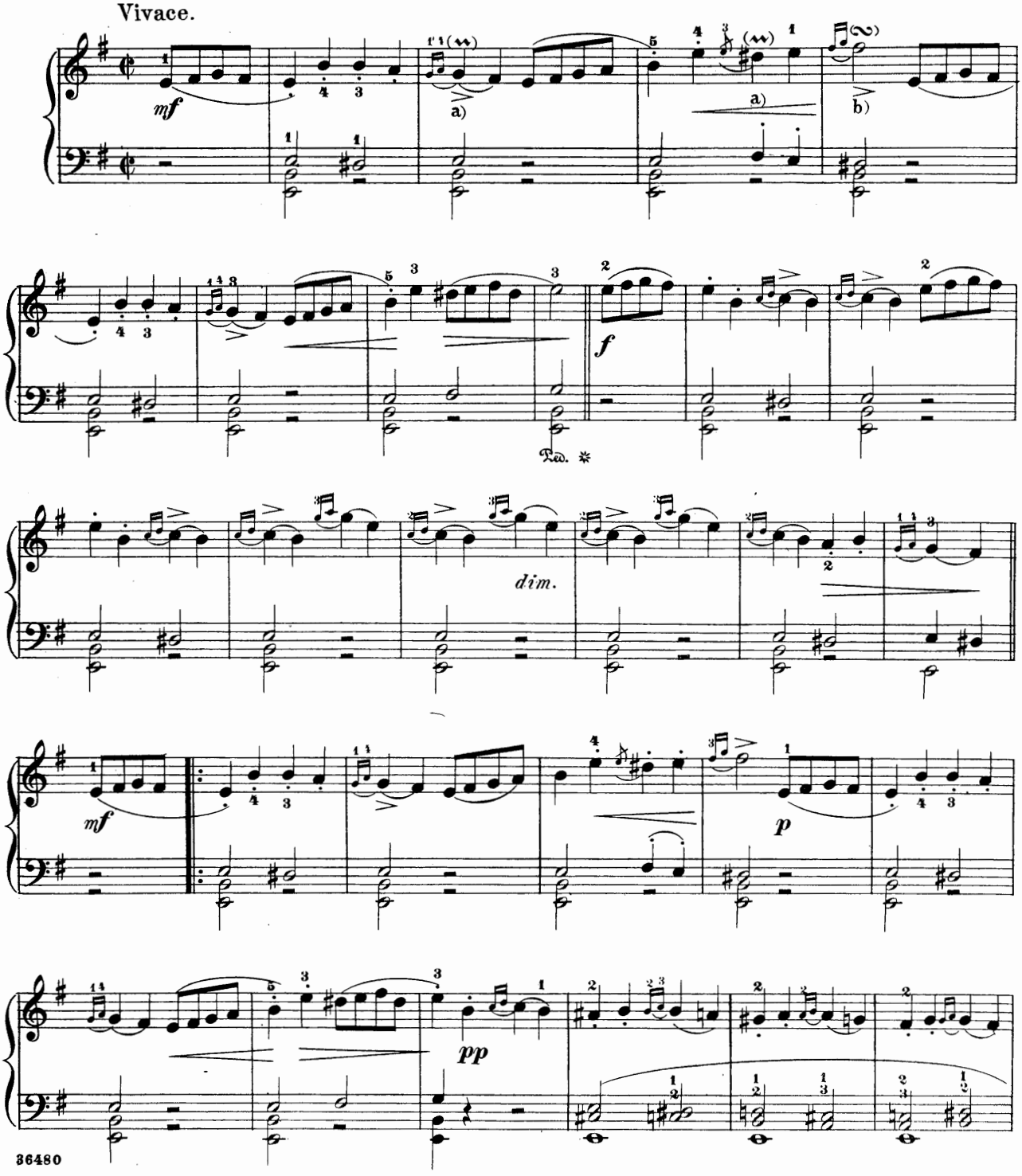


a) Ossia $^{232}_{u}$ inverted mordent. ⋆) may be omitted.

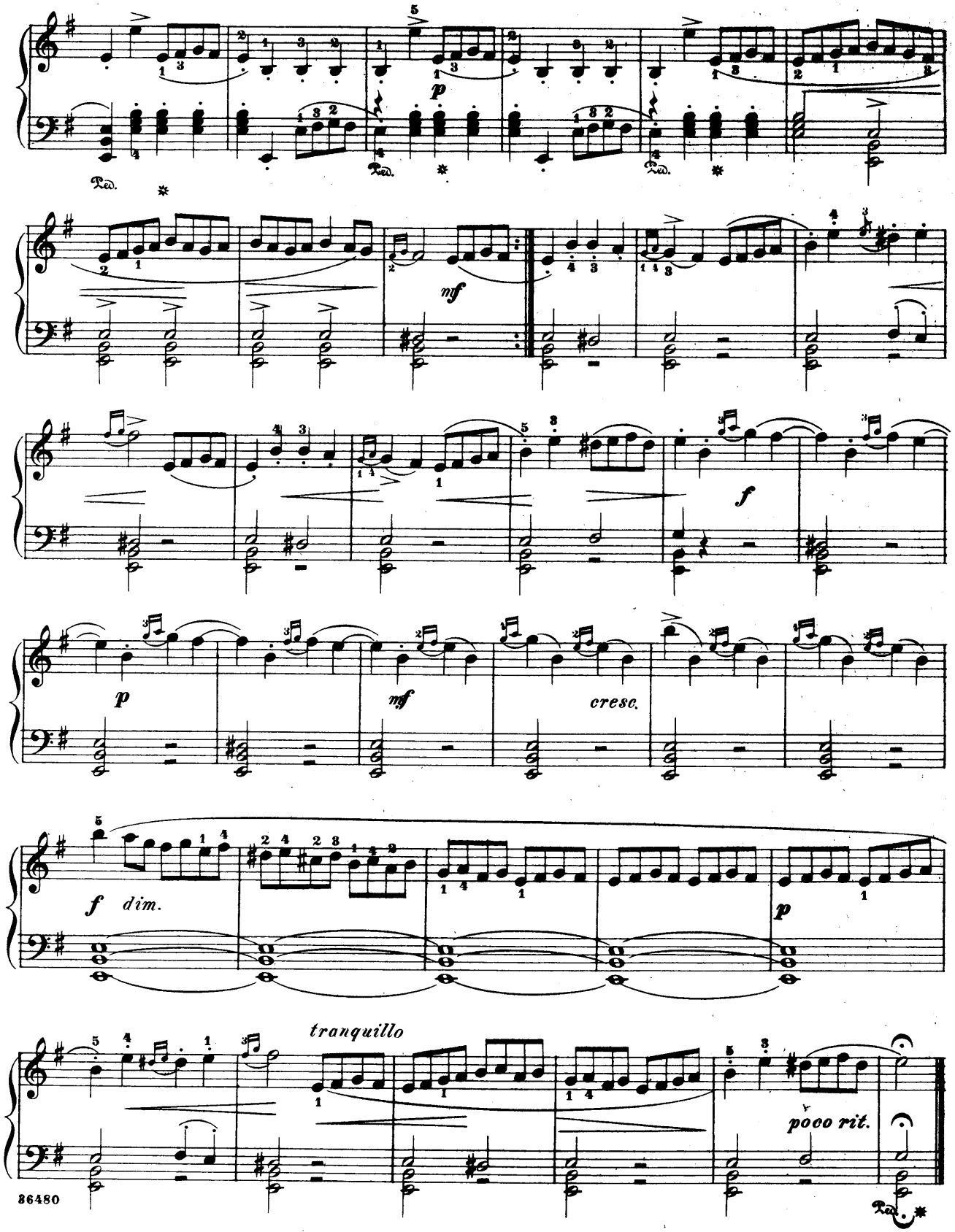

p
mf
p
mf
p
sf
p
mf


sf
sf
Ped.
a tempo
sf dim.
poco rit.
p

Le Tambourin.



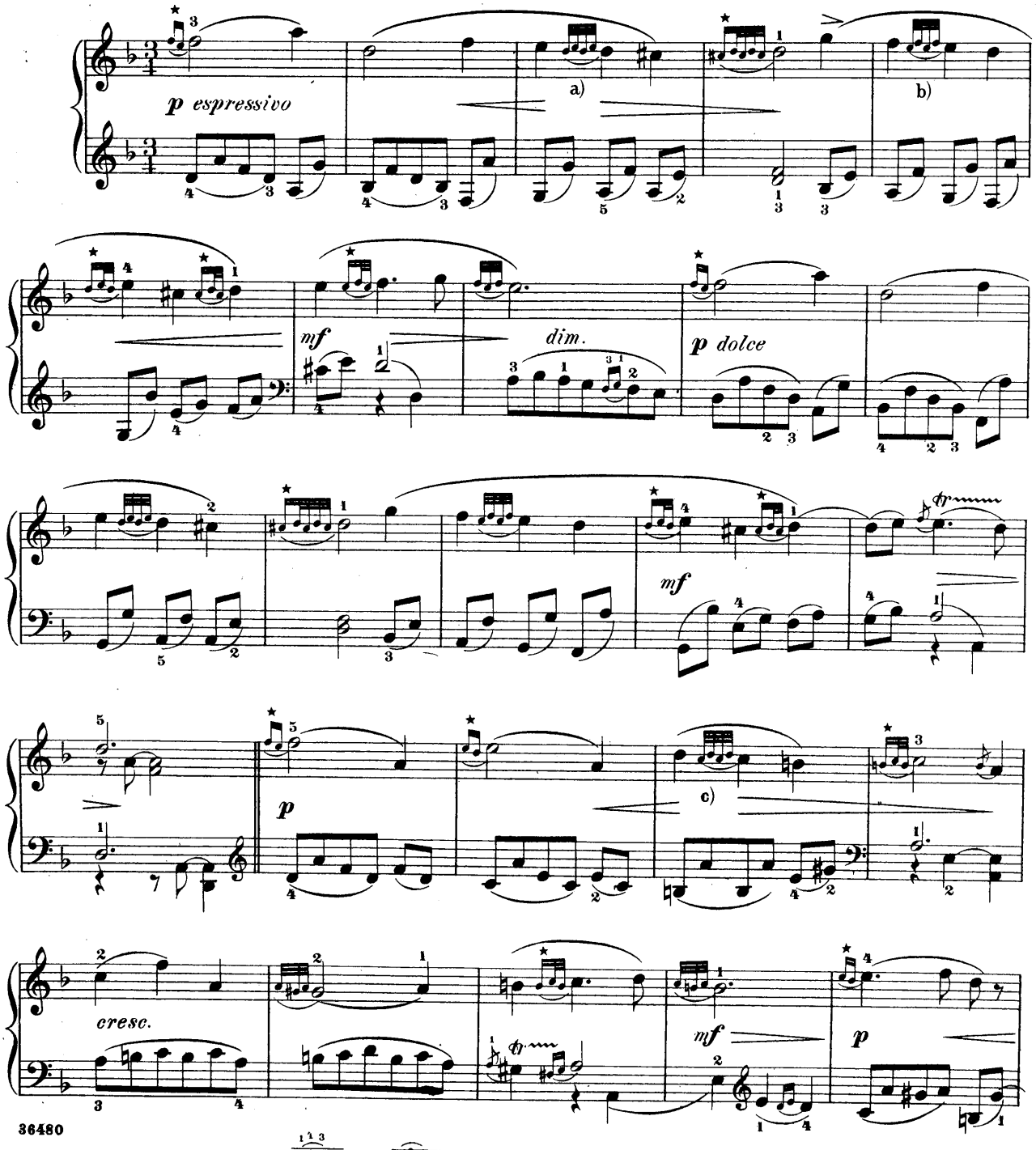
a) original (𝄾)
b) original (𝄽)


p
mf
f
p
mf
cresc.
f dim.
p
tranquillo
poco rit.

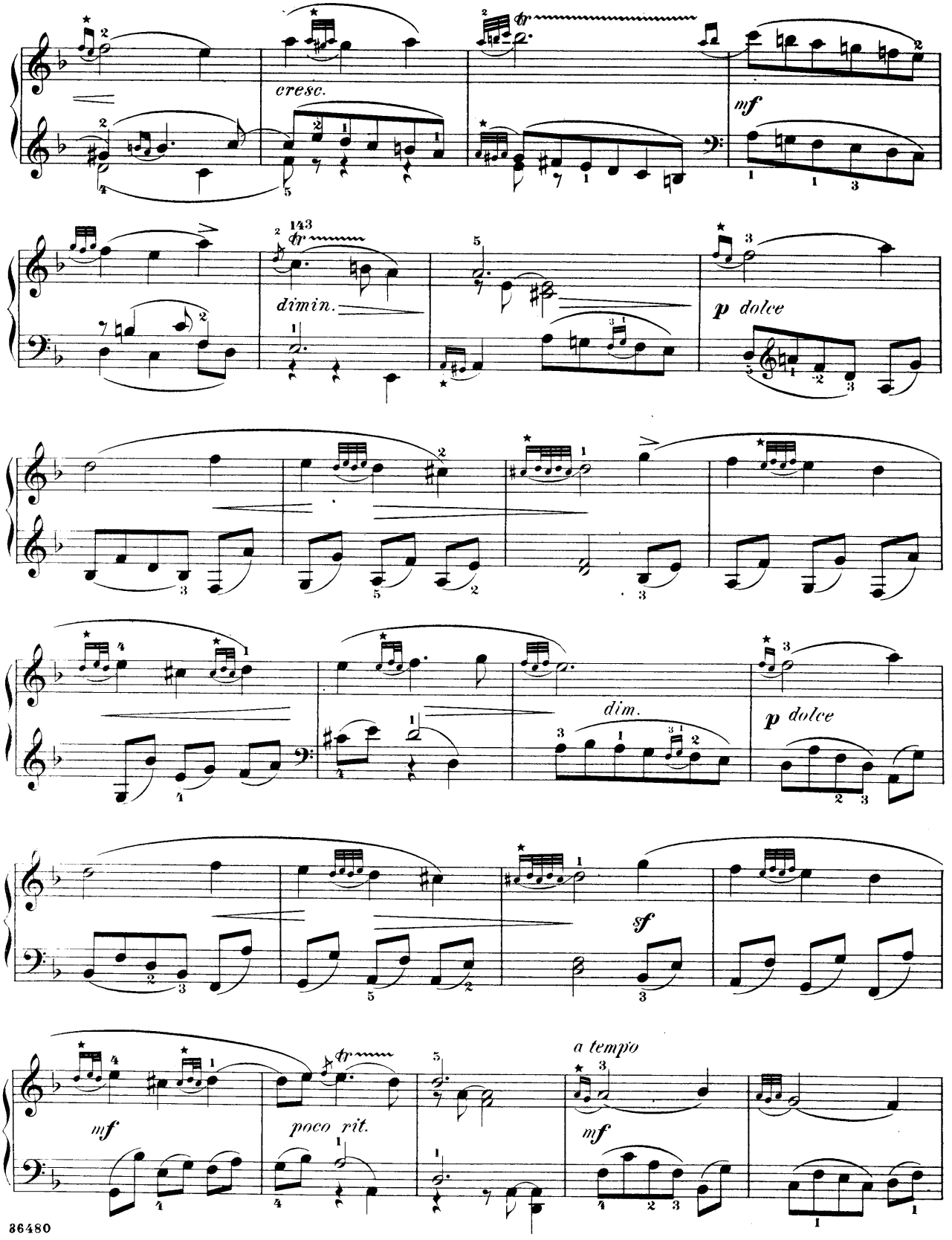
Les Tendres Plaintes.

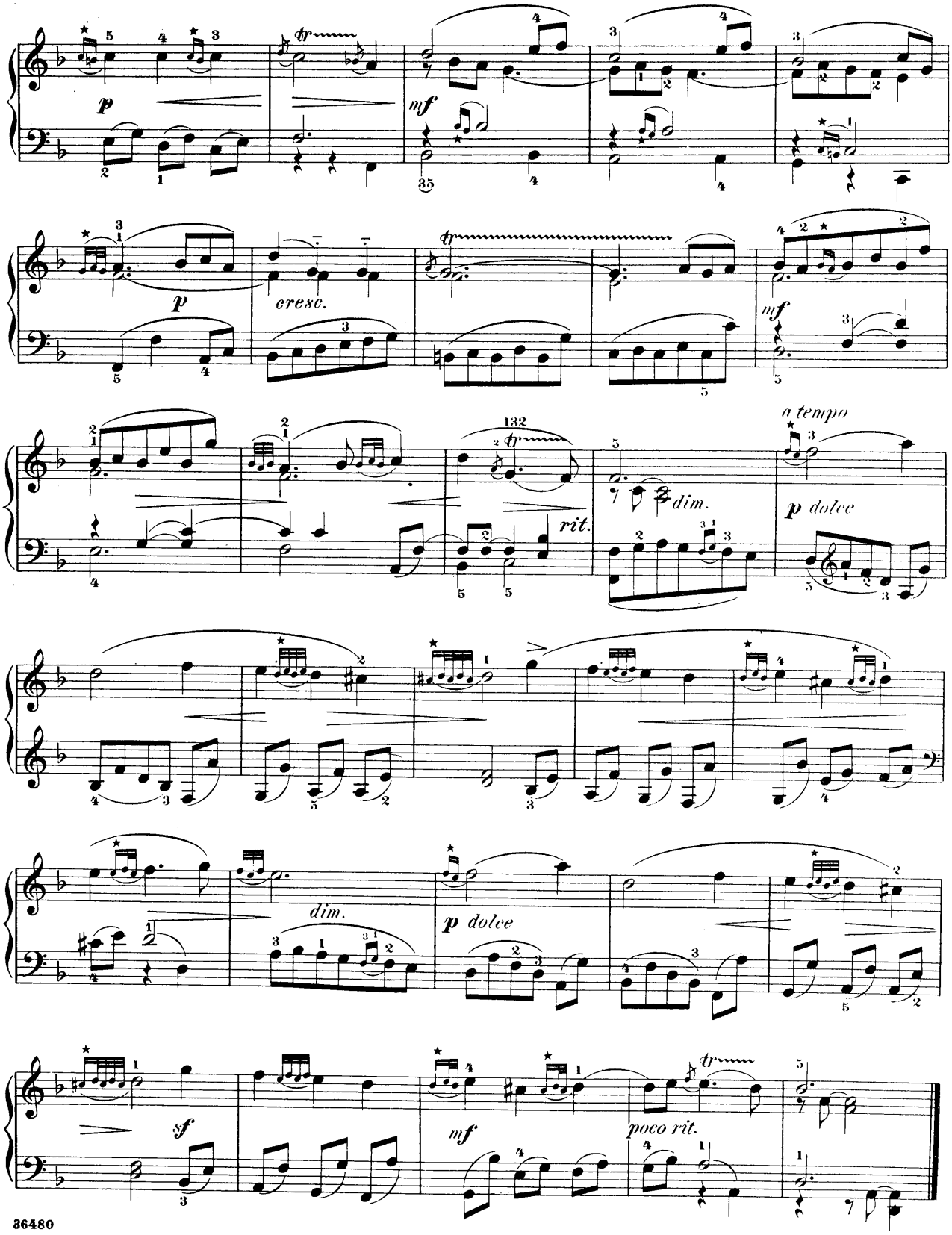
(Rondeau.)

Moderato.



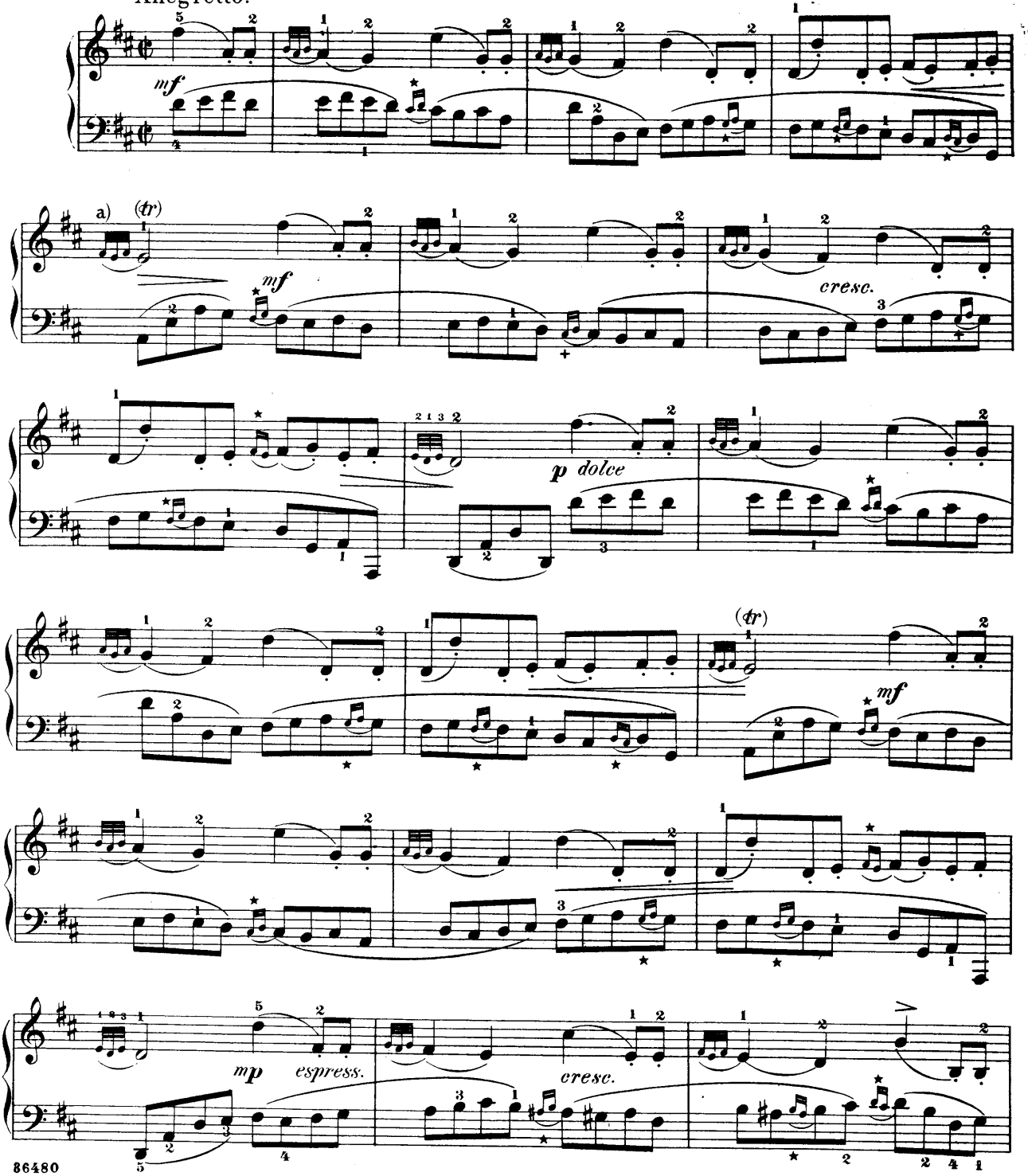
★ May be omitted. a) Ossia: b) c) see a).

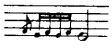

cresc.
mf
dimin.
p dolce
dim.
p dolce
sf
mf
poco rit.
a tempo
mf

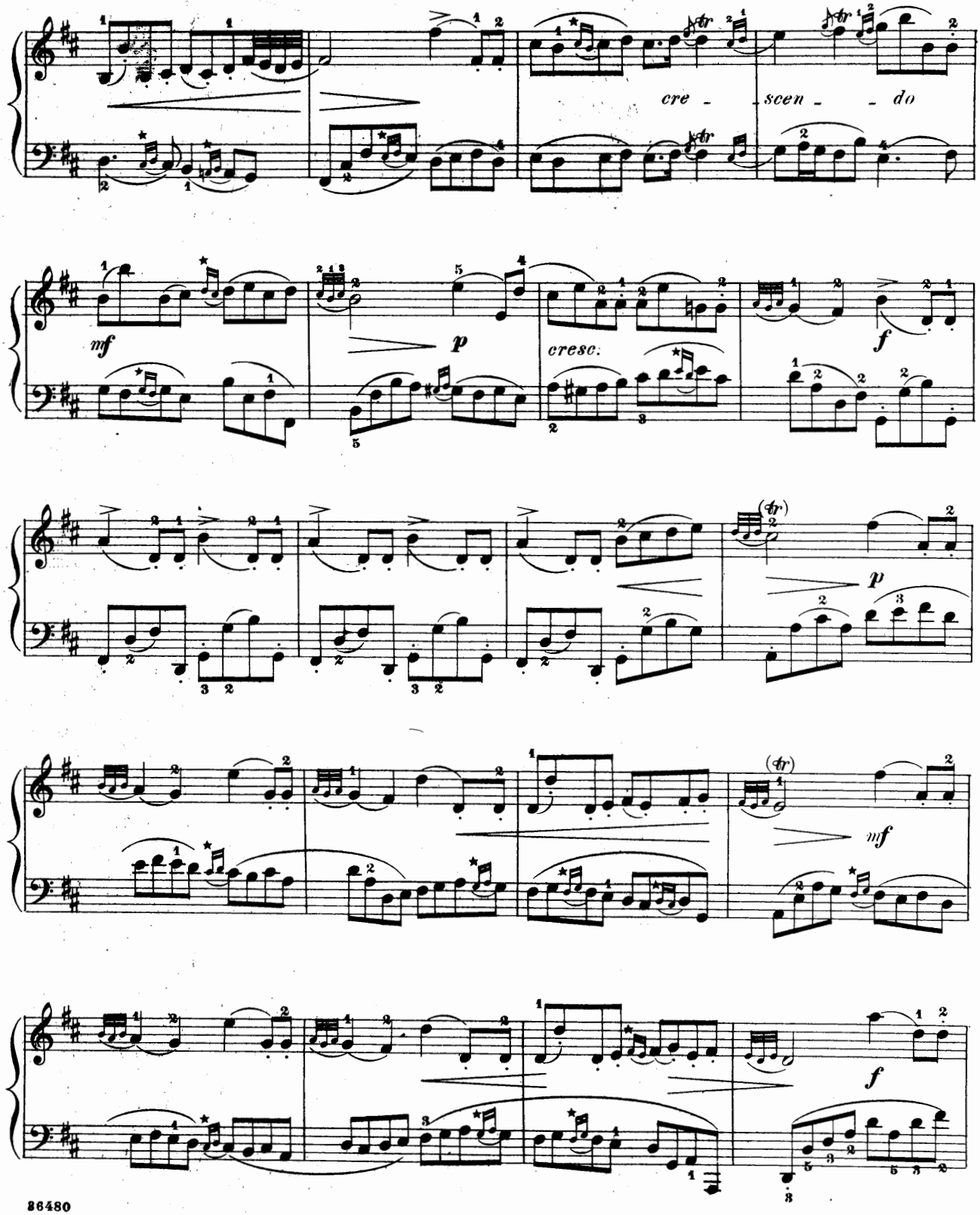

p
mf
cresc.
p
mf
rit.
dim.
a tempo
p dolce
dim.
p dolce
sf
mf
poco rit.

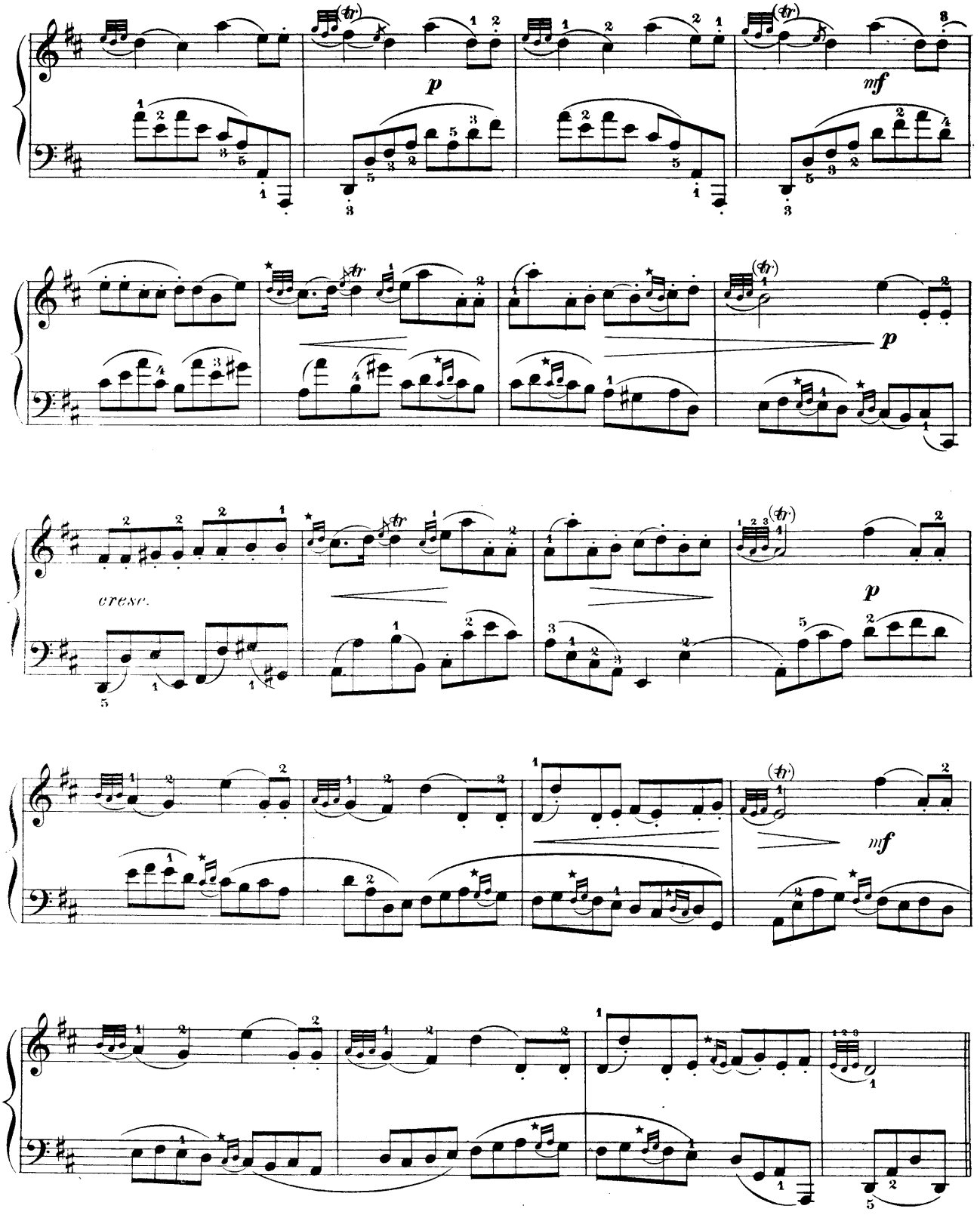
Les Niais de Sologne.

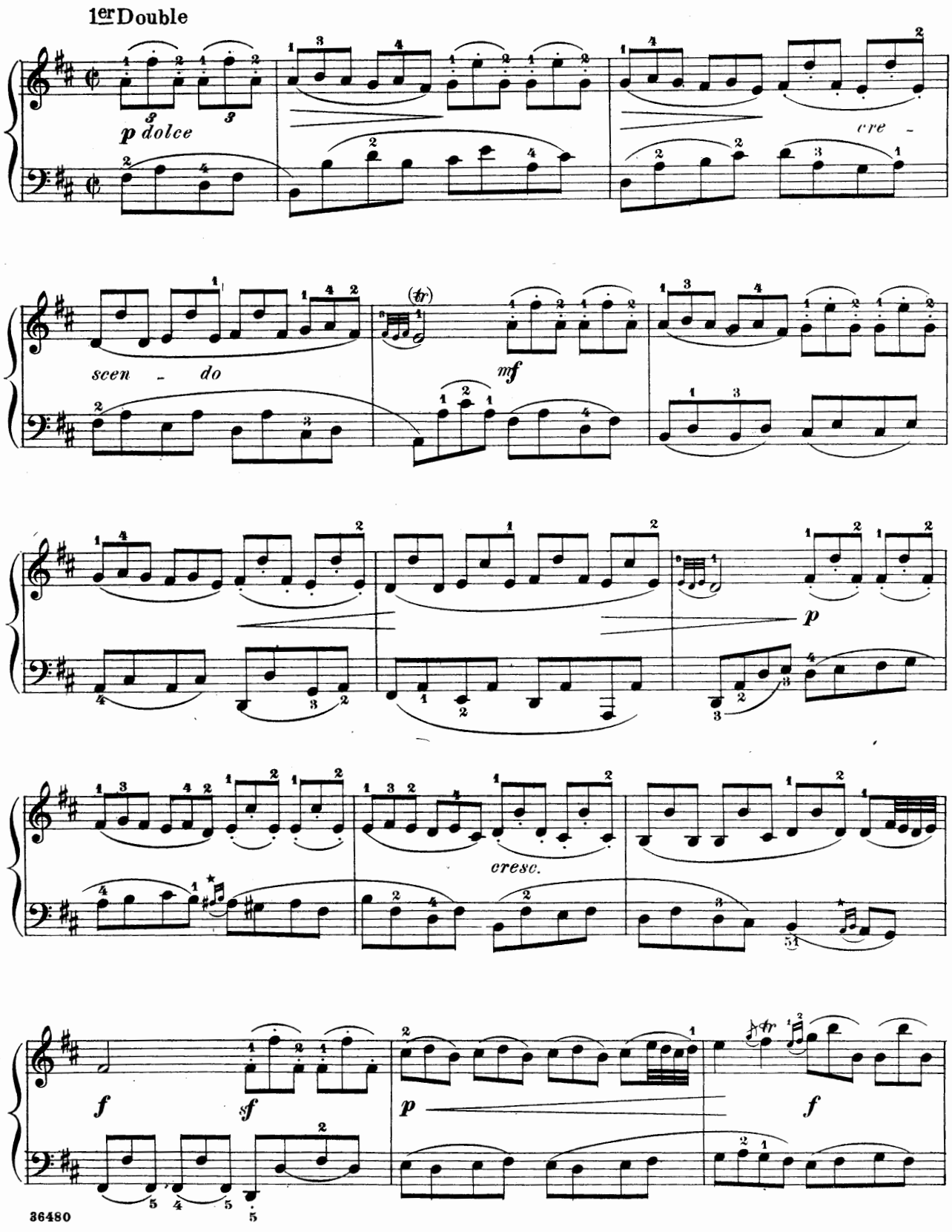
Allegretto.

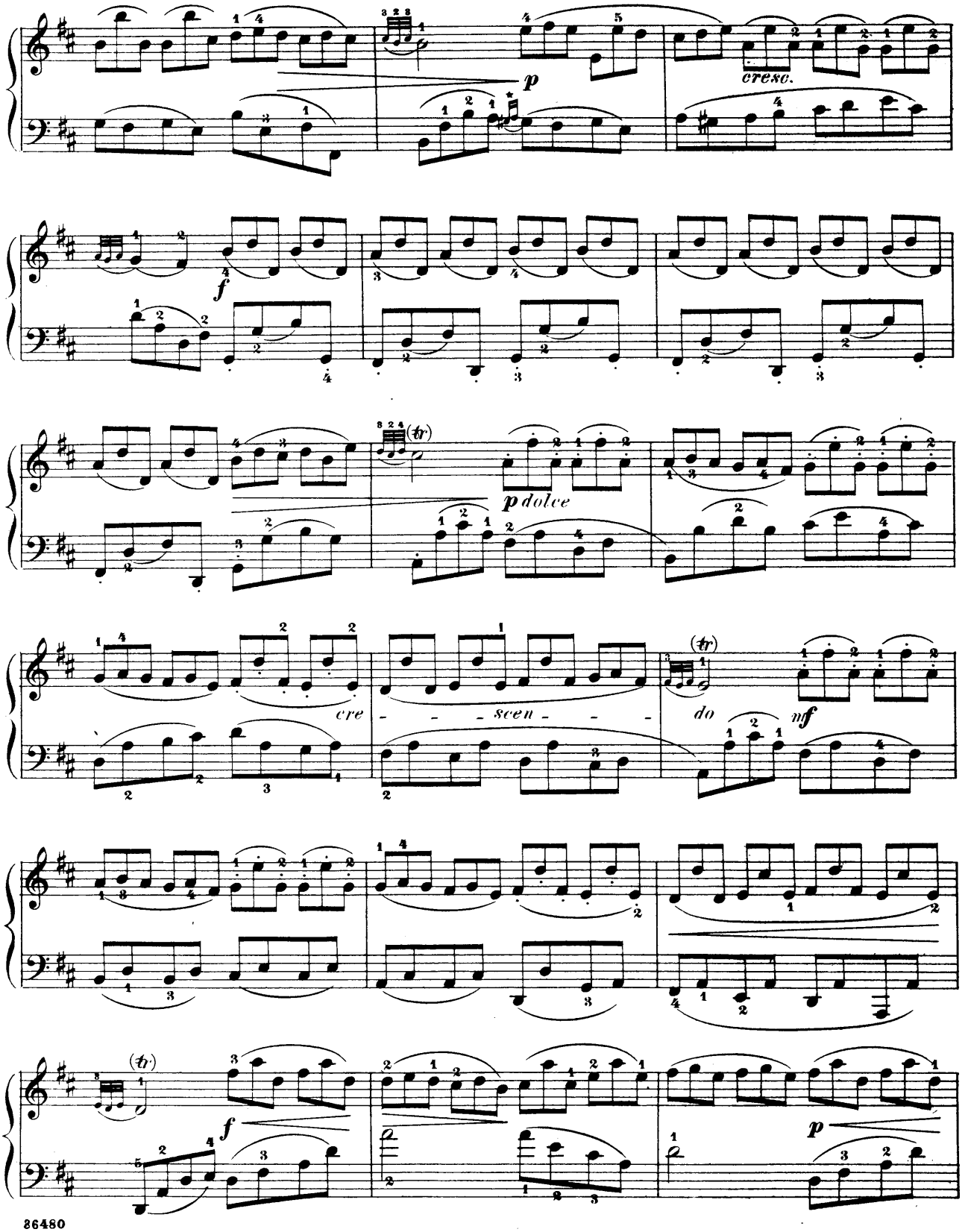


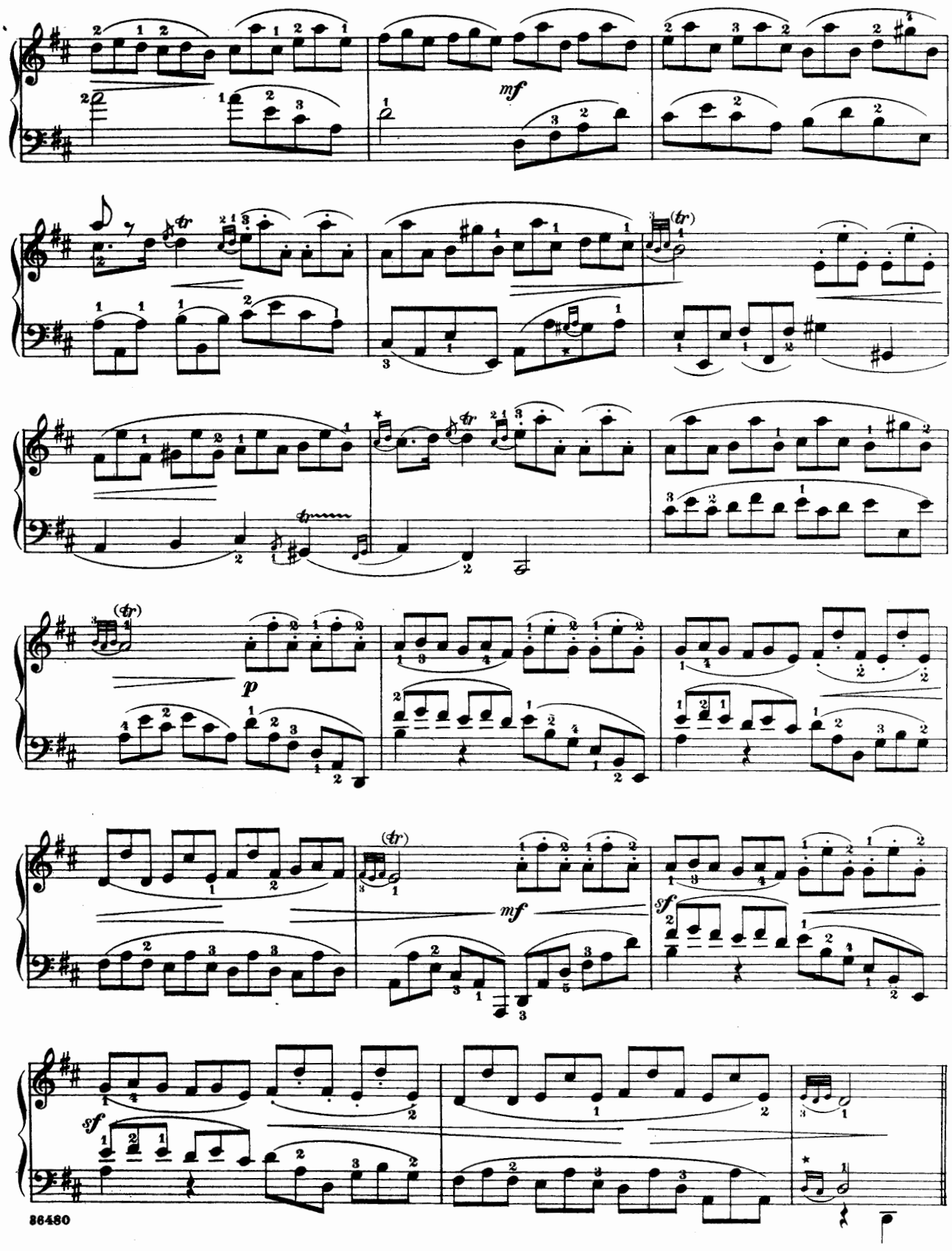
a) Ossia:  or omit.


cre - scen - do
mf
p
cresc.
f
p
mf
f

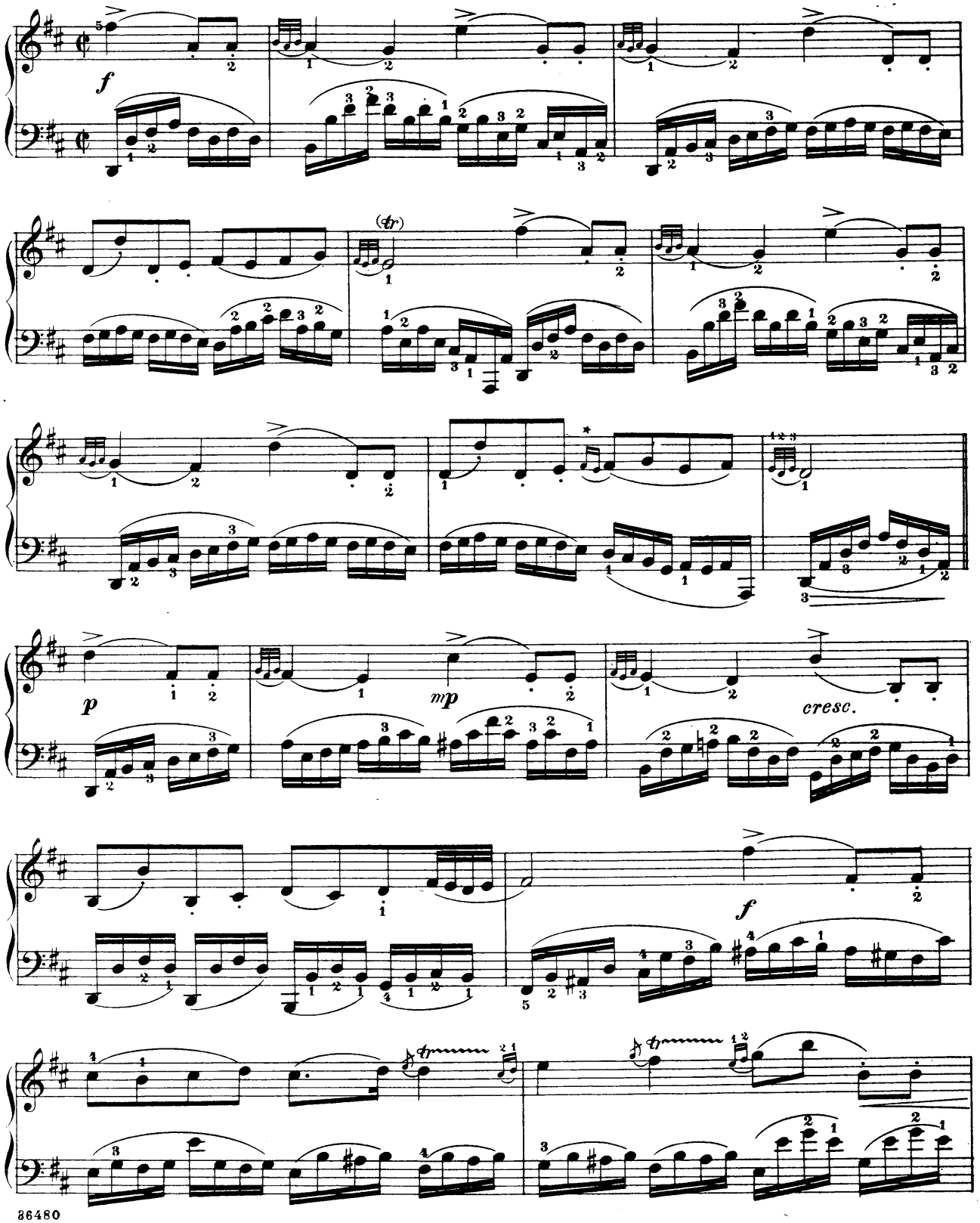

p
mf
p
cresc.
p
mf

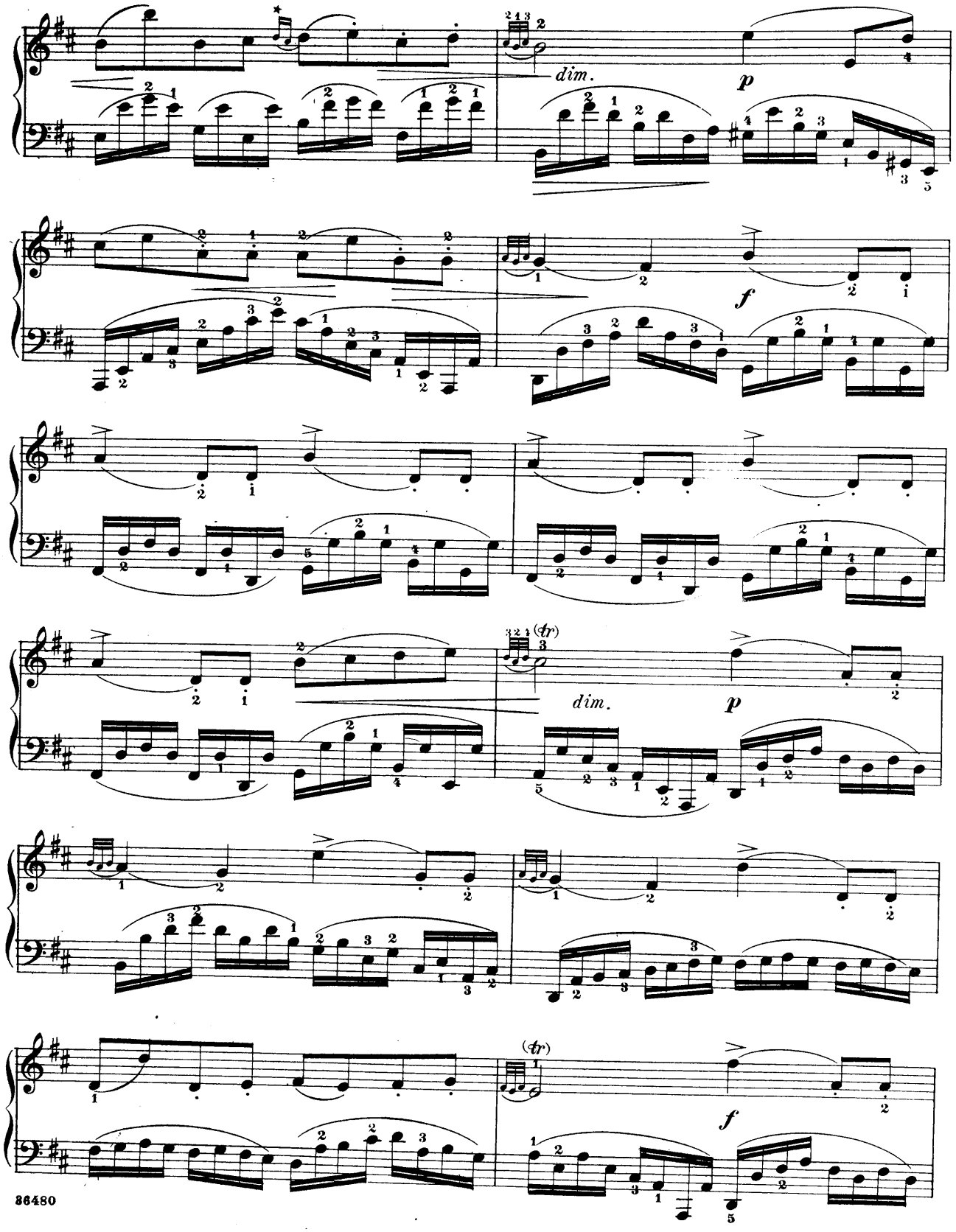

1er Double
p dolce
cre -
scen - do
mf
p
cresc.
f
sf
p
f

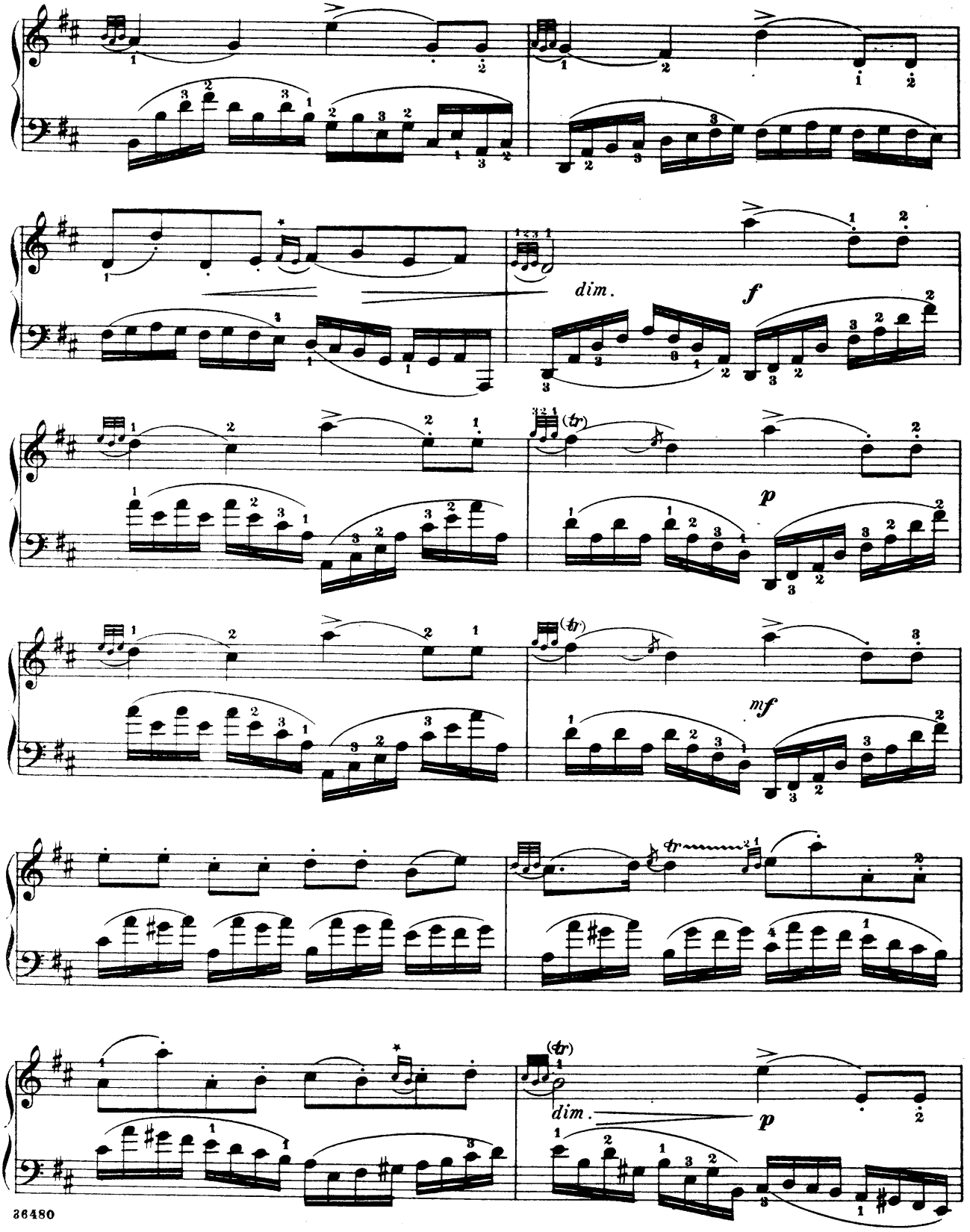

p
cresc.
f
p dolce
cre
- - - scen - - -
do
mf
f
p

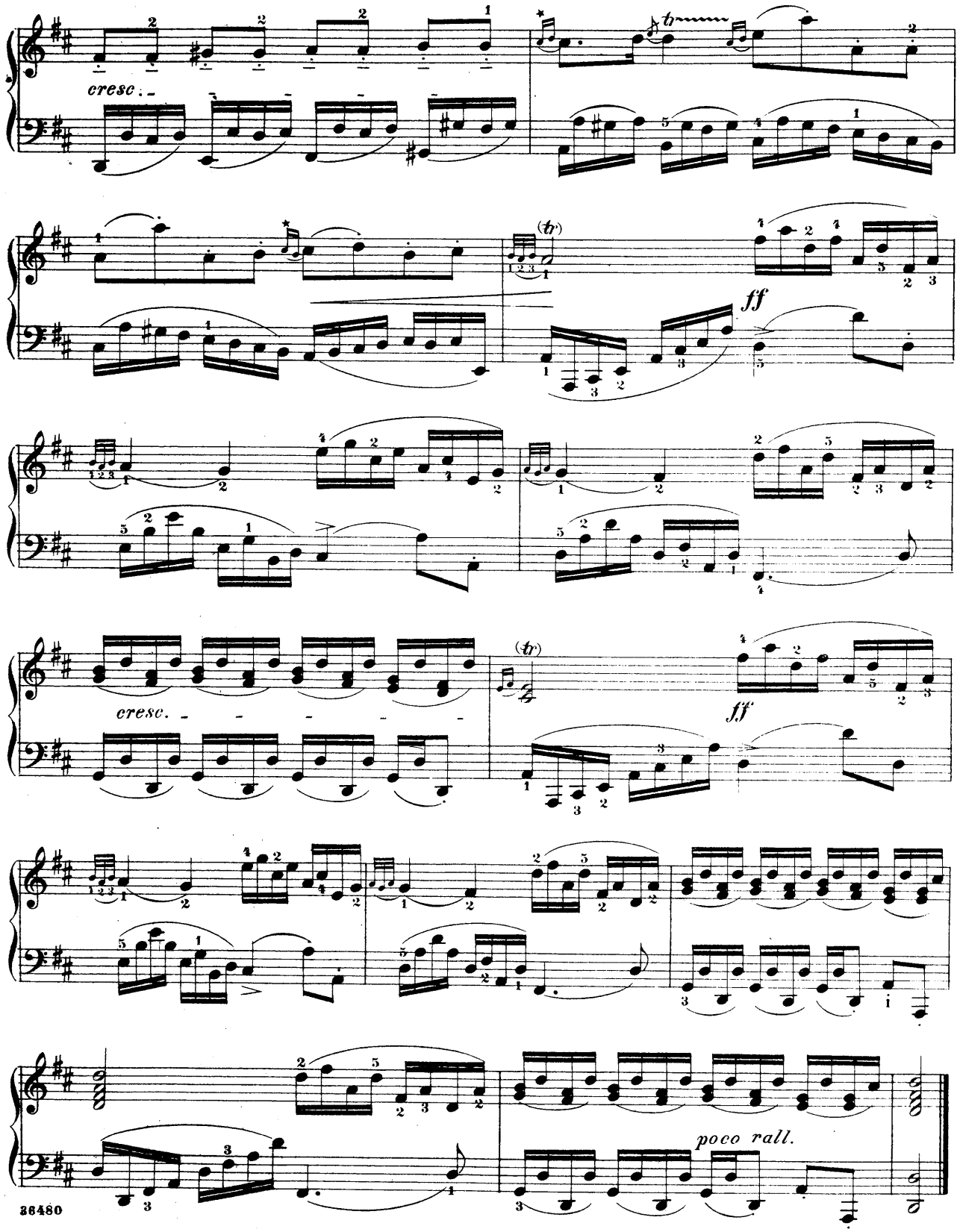


2me Double.
Brillante.




dim.
p
f
dim.
p
f

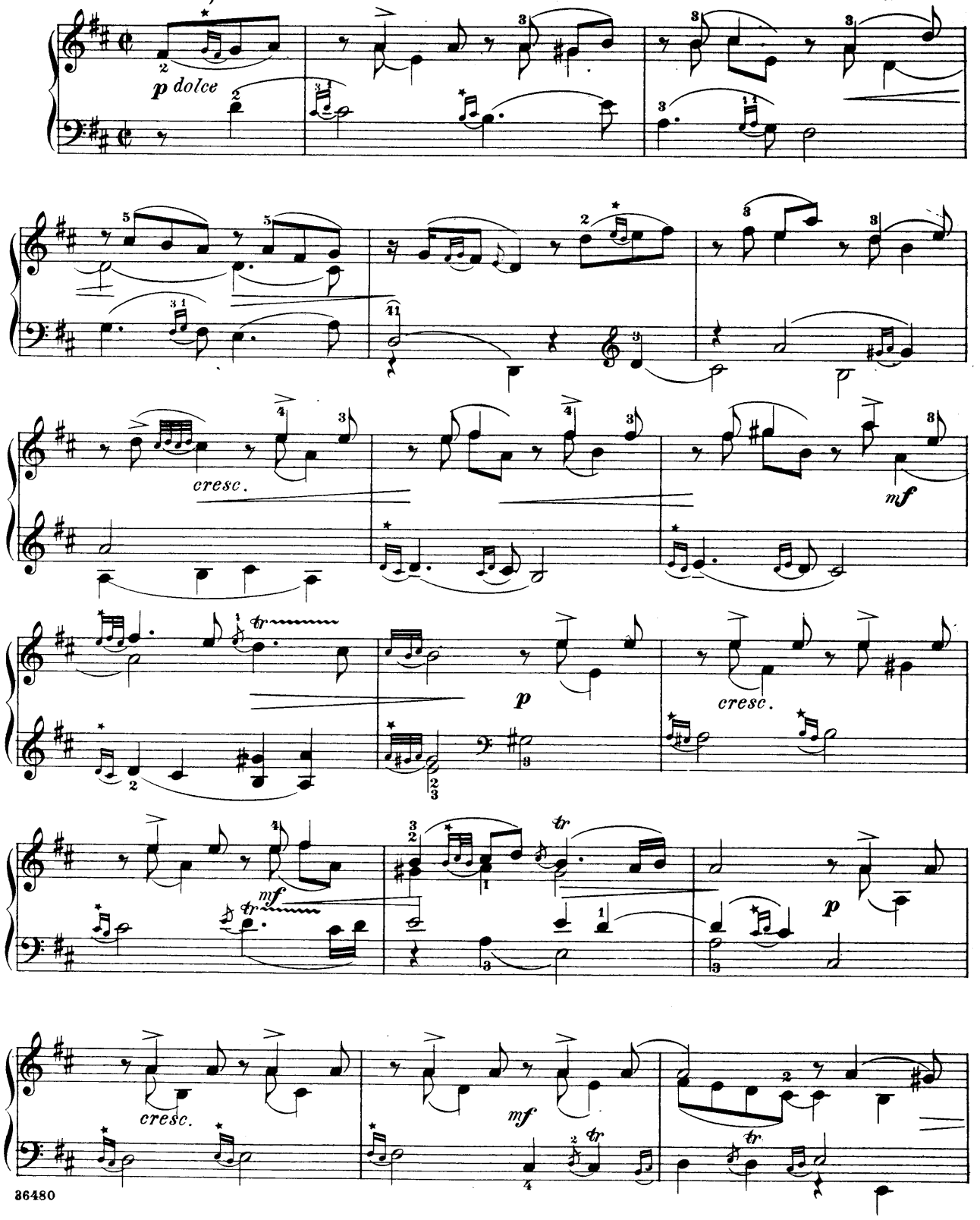

dim.
f
(tr)
p
(tr)
mf
tr
(tr)
dim.
p

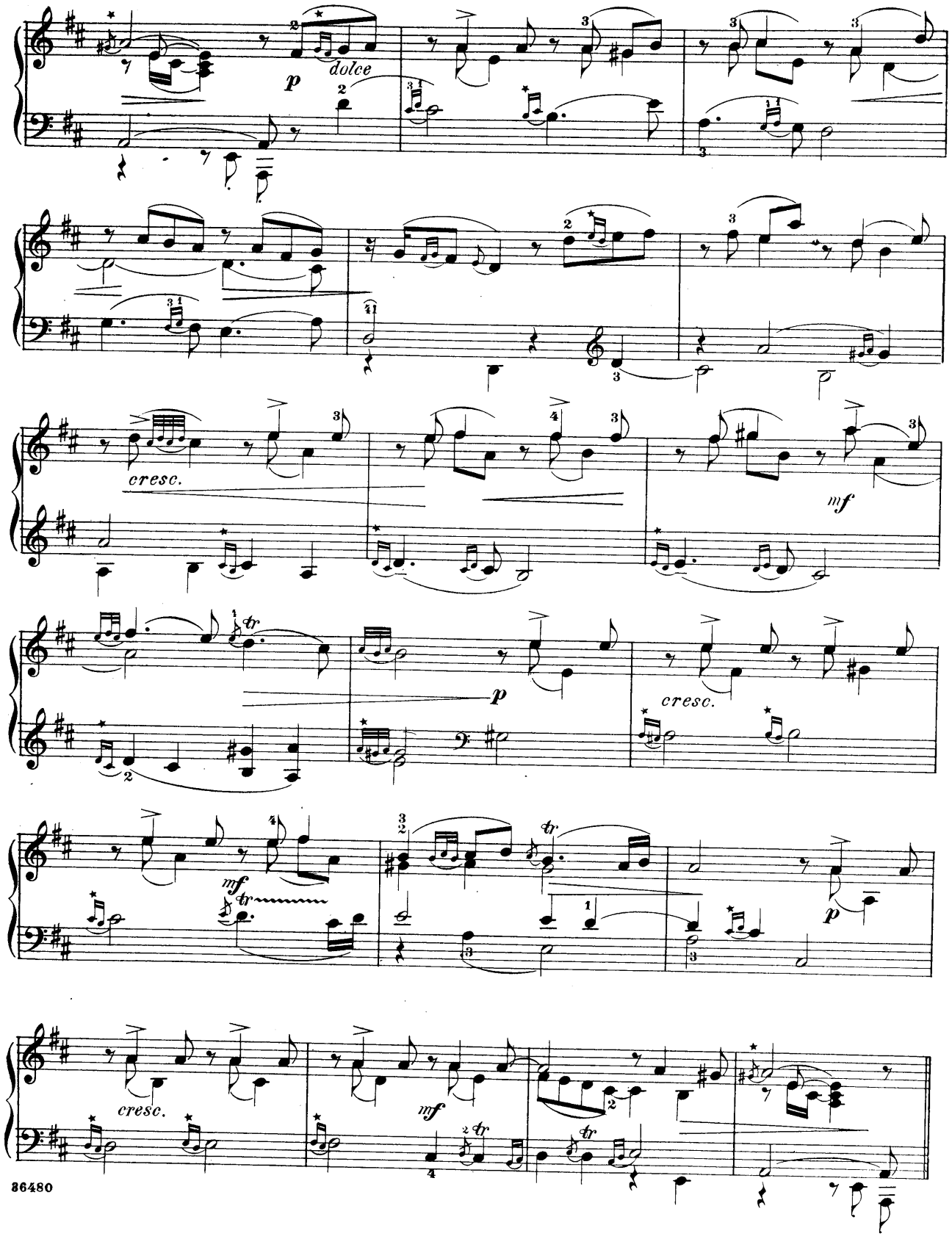

cresc.
ff
cresc.
ff
poco rall.

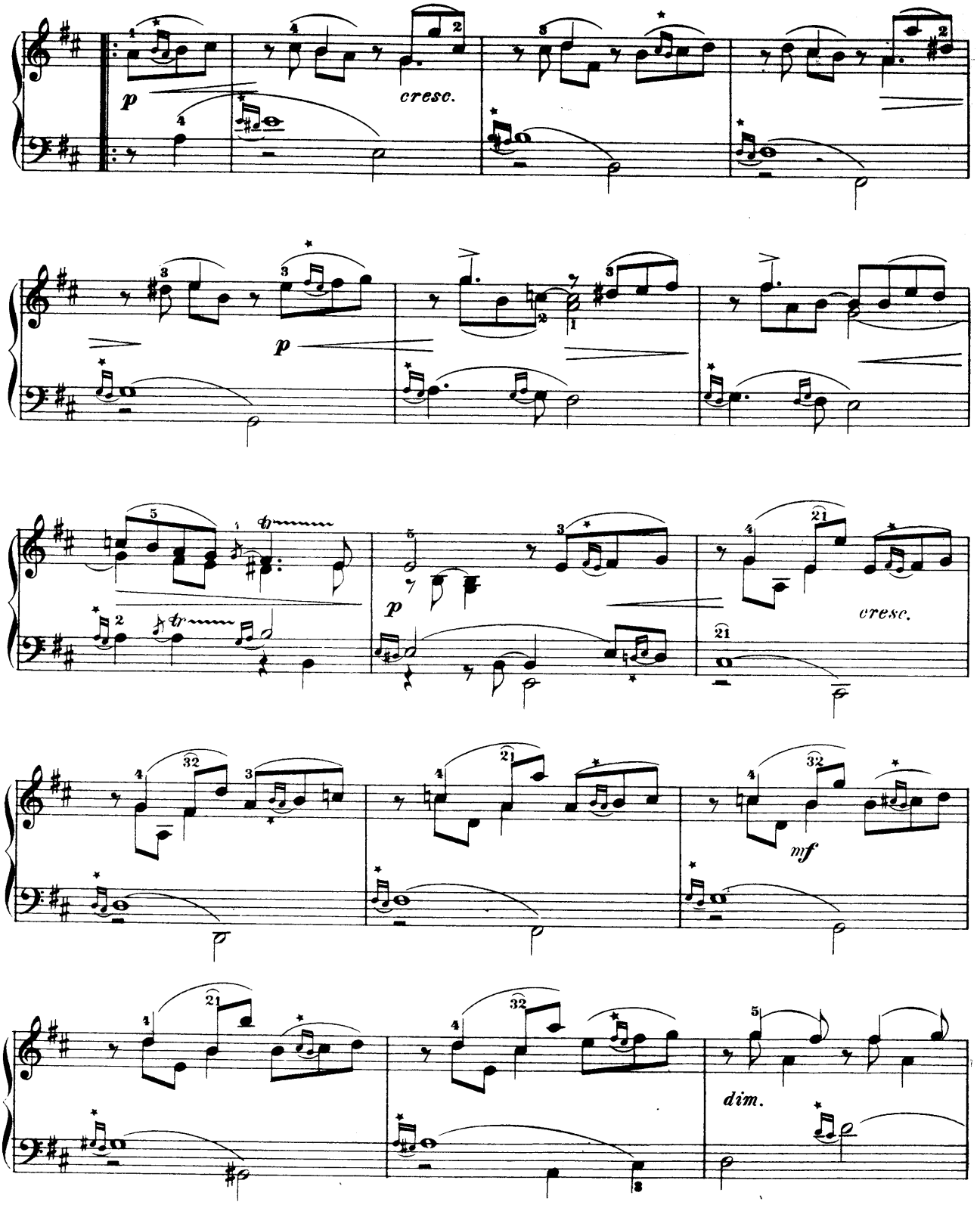
– J.-Ph. Rameau. –

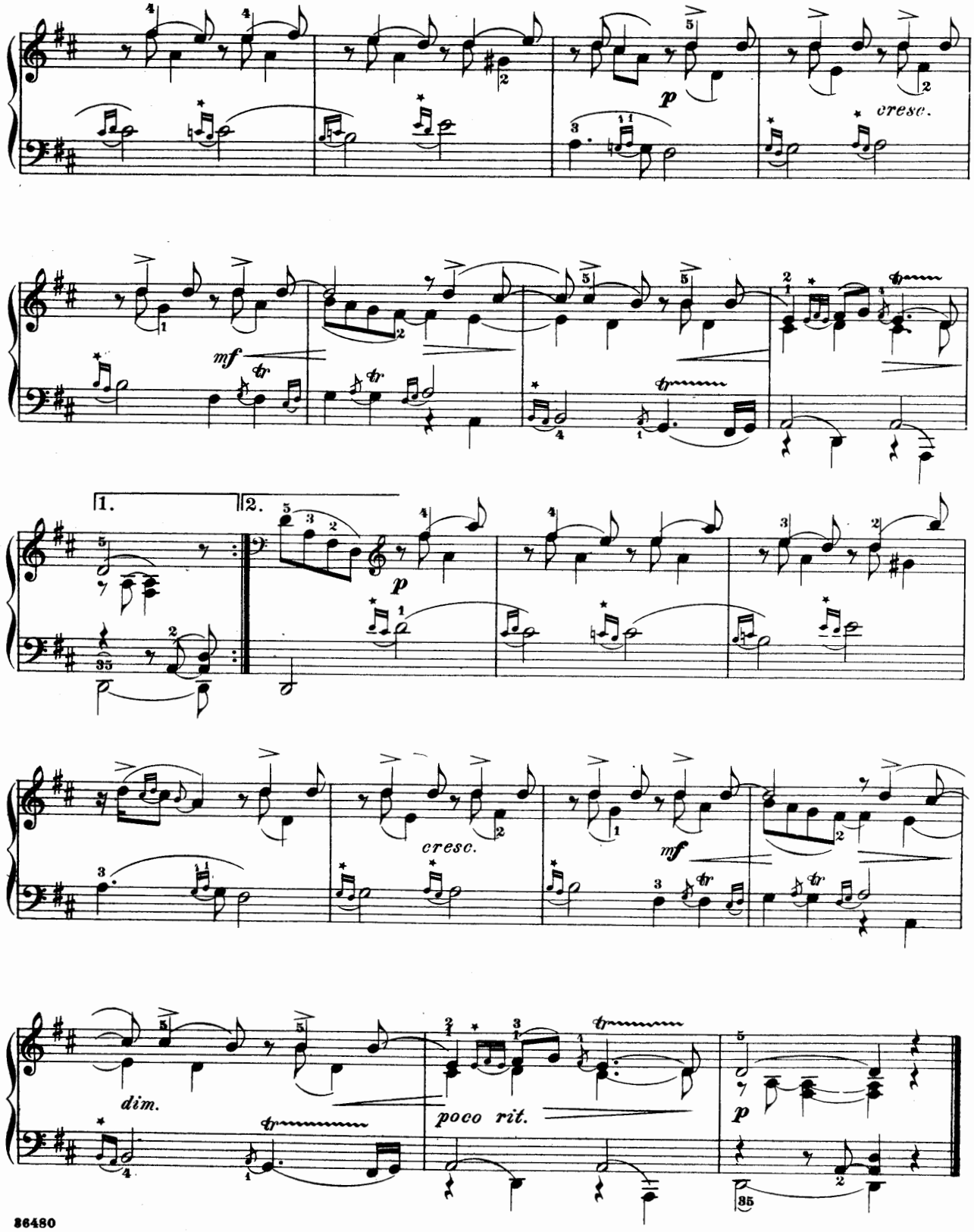
Les Soupirs.

Moderato, tendrement.




dolce
cresc.
mf
cresc.
mf
cresc.
mf


p
cresc.
p
p
cresc.
mf
dim.

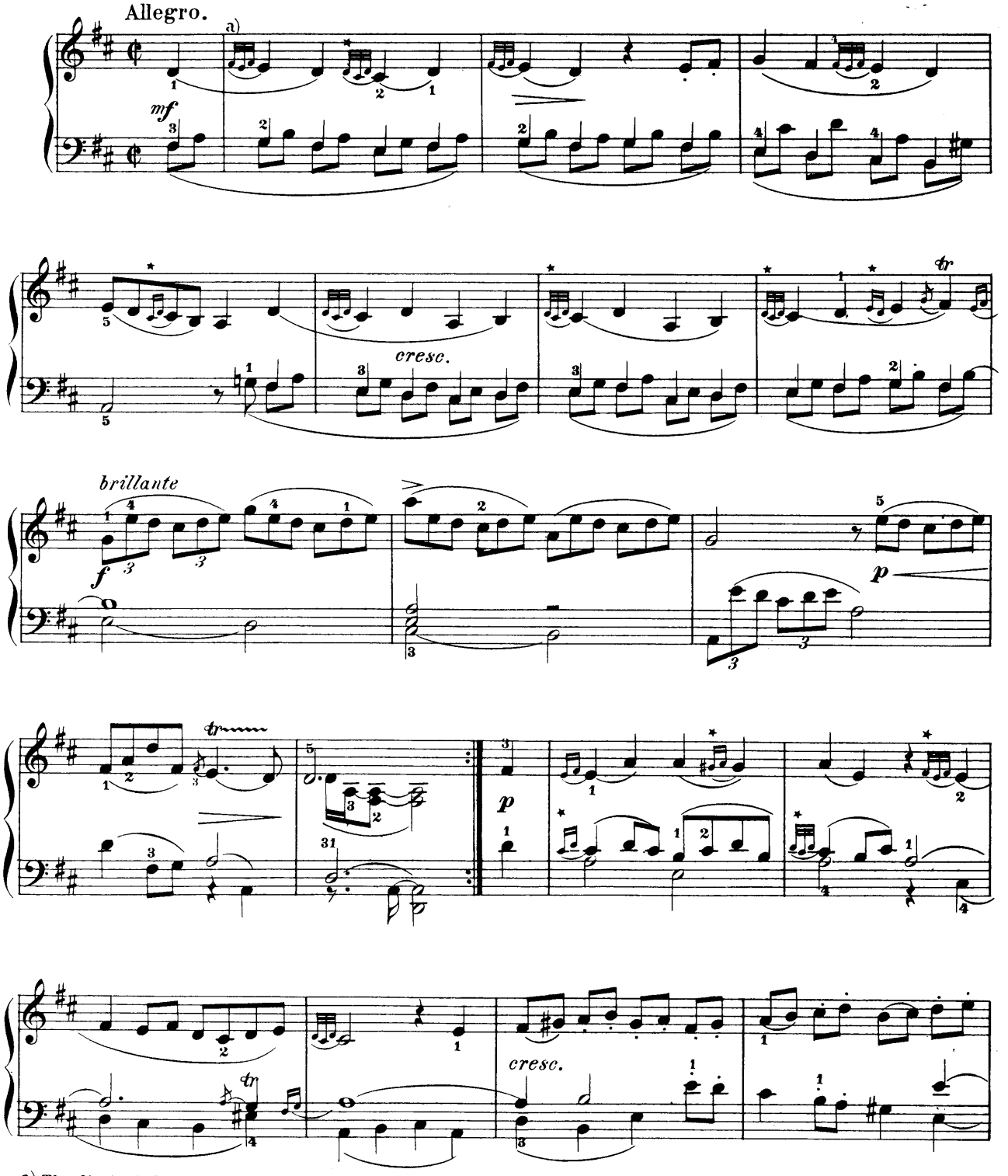

cresc.
mf
p
1.
2.
cresc.
mf
dim.
poco rit.
p

-J.-Ph. Rameau.-

Les Tourbillons.

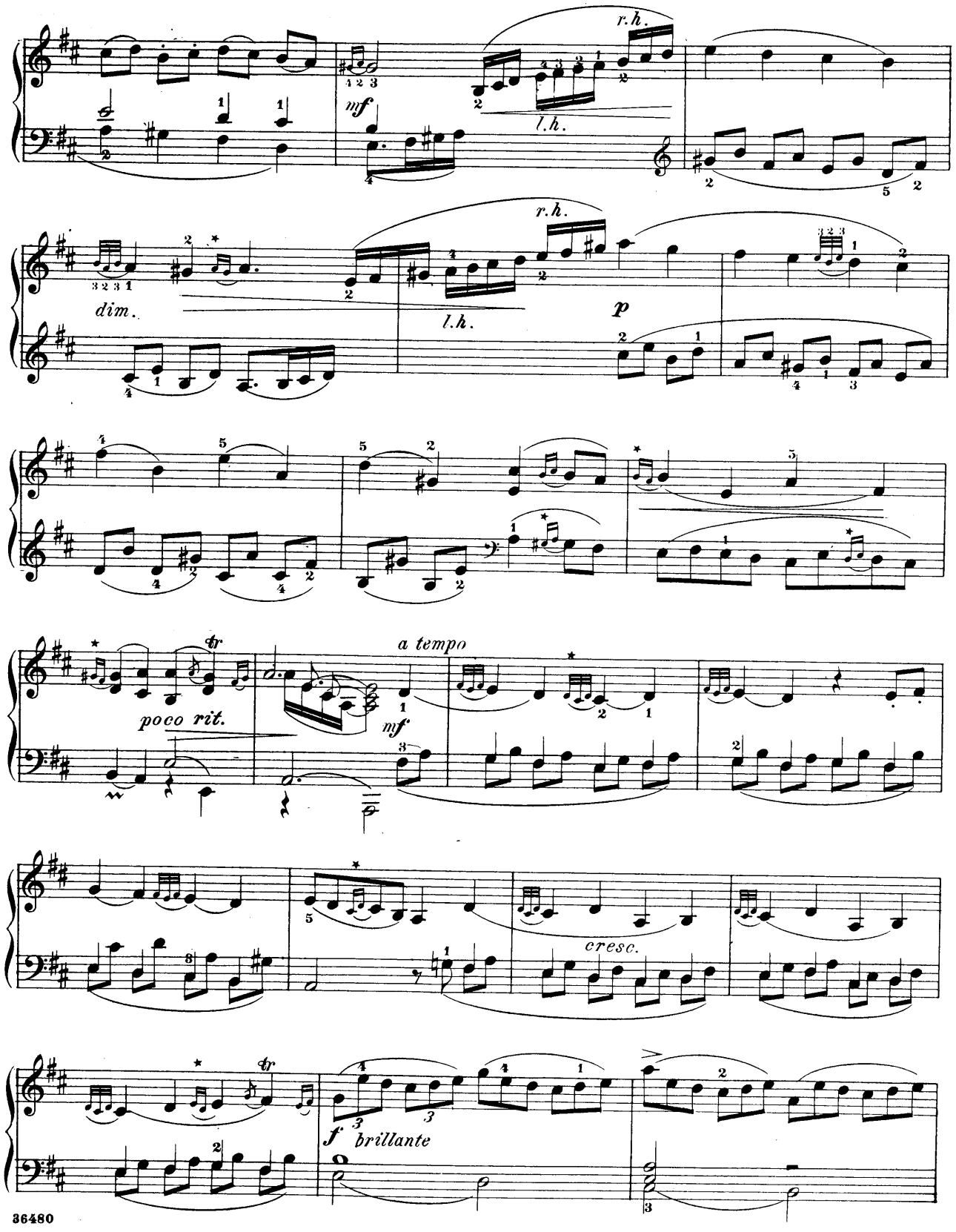
Rondeau.

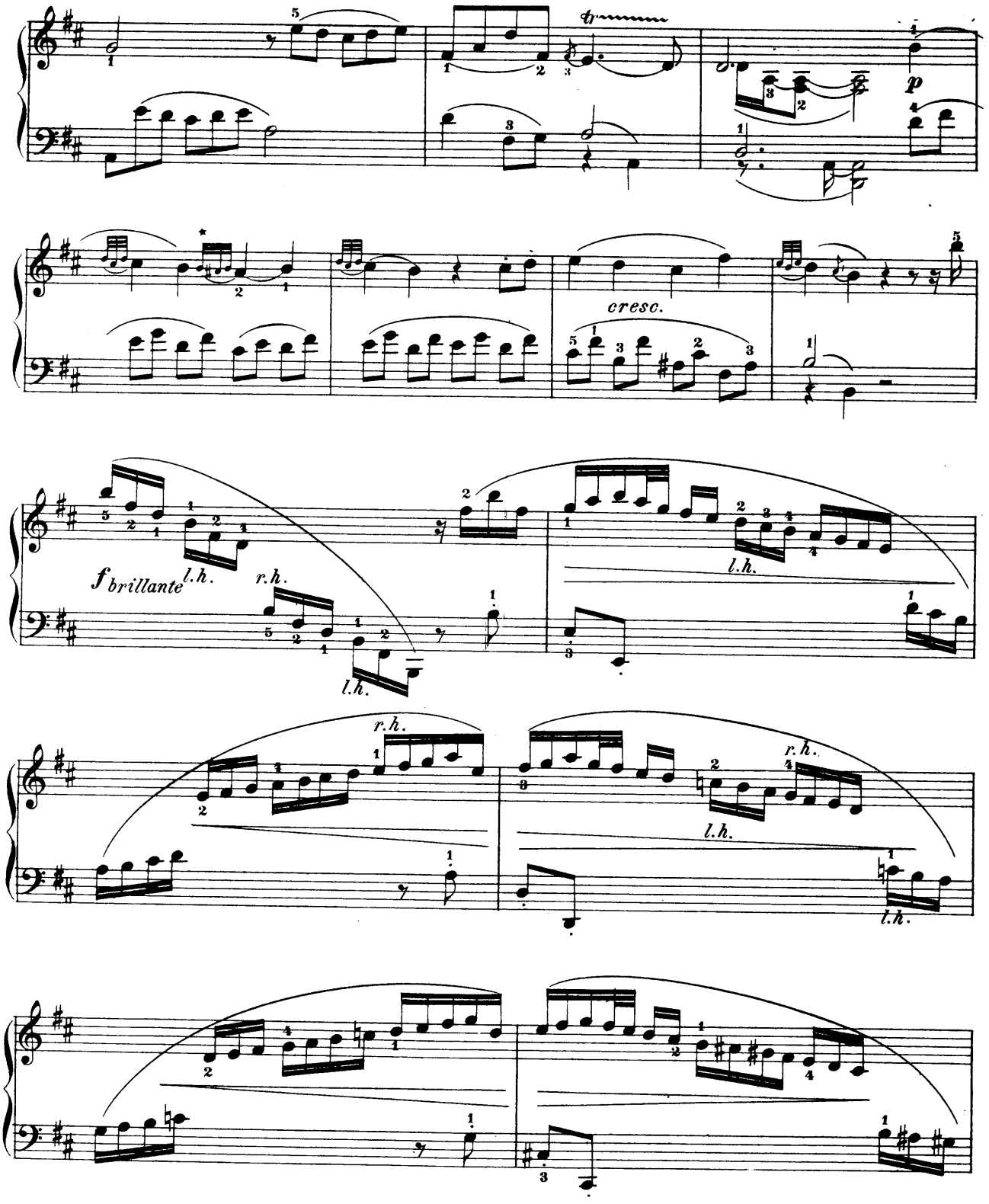
Allegro.

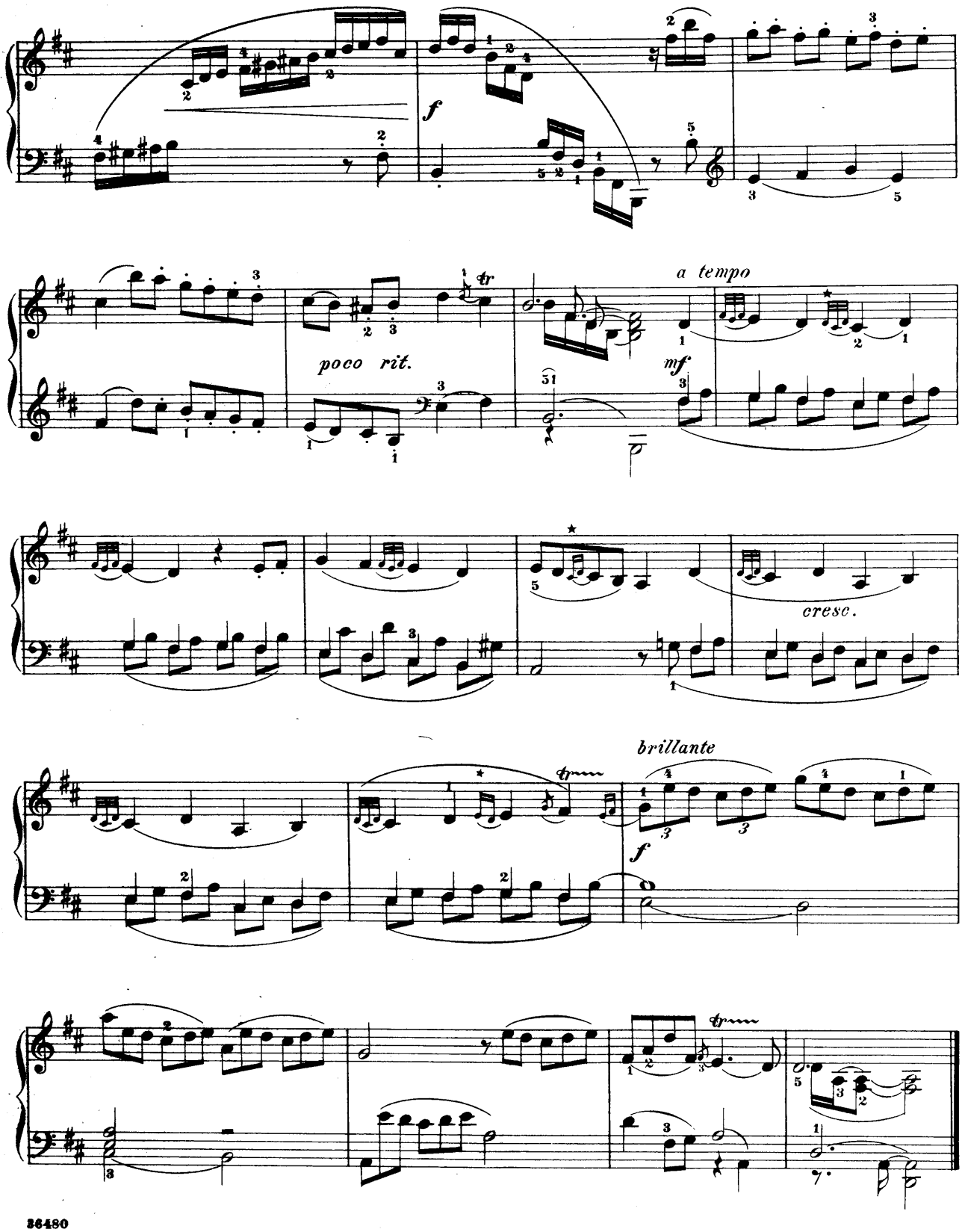


a) The first of the three grace-notes may be omitted in this piece.

* May be omitted.


r.h.
mf
l.h.
dim.
r.h.
l.h.
p
poco rit.
a tempo
mf
cresc.
f brillante


p
cresc.
f brillante
l.h.
r.h.
l.h.
l.h.
r.h.
r.h.
l.h.
l.h.


f
poco rit.
a tempo
mf
cresc.
brillante
f